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THE  
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### THE ILLUSTRATIONS.

1. RENEWAL OF THE LEASE REFUSED. Engraved by R. C. BELL, from the Picture by E. NICOL, A.R.A., in the Collection of Alfred Hamer, Esq., Ashfield, Bingley.
2. THE VIRGIN ENTHRONED. Engraved by J. L. APPOLD, from the Picture by G. and A. DA MURANO, in the Church of S. Zaccaria, Venice.
3. ON THE YORKSHIRE COAST. Engraved by W. CHAPMAN, from the Picture by J. B. PYNE.

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DEDICATED, BY SPECIAL PERMISSION, TO H.R.H. THE PRINCE OF WALES.

THE Editor and Proprietors of the ART-JOURNAL again express their grateful sense of the support they receive, and the consequent prosperity that attends their labours.

This work has long maintained a high and prominent place in public favour; not alone because of its information concerning Art, but for the value and beauty of its Engravings, and its attractions as a book for the Drawing-room.

It continues to be the only work by which the Fine Arts and the Arts of Industry are adequately represented; and is regarded as a "Text-book" in the various Ateliers and Art-Manufactories of the Continent and in America, as well as in those of the British dominions. A leading duty of the Editor is to render the subject of Art generally interesting, less by dry and uninviting disquisitions than by popular, and frequently illustrated, articles, that find readers in all Art-lovers—in all refined circles and intellectual homes. Aided by nearly all the best writers concerning Art, by an energetic and experienced "staff," and by the leading Artists of the Kingdom, the ART-JOURNAL has maintained a high position in periodical literature; and its Proprietors and Conductors are

justified in referring to its past as giving satisfactory assurance of its future: they will continue to employ every available means by which it may be rendered useful, as well as interesting, to all the classes to whom Art is either a luxury or an occupation—supplying information, carefully sought and skilfully condensed, upon every topic concerning which knowledge is requisite to the Artist, the Student, the Amateur, and the Connoisseur; while, as a chronicler and teacher with regard to the numerous and important branches of Art-manufacture, its admitted utility will be maintained, fostering and promoting British Art in all its many and varied ramifications.

The acknowledgments of the Editor and Publishers are especially due to the many Collectors of works by Modern Artists who have lent them pictures for engraving: to the advantage hence derived they attribute much of their power.

The Conductors and Proprietors of the ART-JOURNAL will neglect no effort by which it may be sustained in public favour, and be rendered emphatically useful to all the classes to which it is addressed, and interesting to the public generally.

We reply to every letter, requiring an answer, that may be sent to us with the writer's name and address, but we pay no attention to anonymous communications.

The Office of the Editor of the ART-JOURNAL is 16, SOUTHAMPTON STREET, STRAND, where all Editorial communications are to be addressed. Letters, &c., for the Publishers should be forwarded to 26, Ivy Lane, Paternoster Row.

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## THE ART-JOURNAL.



LONDON, JULY 1, 1870.

THE  
STATELY HOMES OF ENGLAND.  
(OCCASIONALLY OPEN TO THE PEOPLE.)

"The stately homes of England,  
How beautiful they stand,  
Amidst their tall ancestral trees,  
O'er all the pleasant land."

HERBERT.

By S. C. HALL, F.S.A.  
THE ANTIQUARIAN NOTES AND DETAILS  
BY LLEWELLYN JEWITT, F.S.A.

## WARWICK CASTLE.



WARWICK CASTLE holds foremost rank among the Stately Homes of England, both from its historical associations, and the important positions which, in every age, its lords have occupied in the annals of our country. Situated in one of the most romantic and beautiful districts of a fertile and productive Shire, overlooking the "sweet flowing Avon," and retaining all its characteristics of former strength and grandeur, Warwick Castle is renowned among the most interesting remains of which the Kingdom can boast.\* Of its original foundations, like that of other of

our older strongholds, nothing is really known, although much is surmised. It is said to have been a Celtic settlement, converted into a fortress by the Roman invaders. However this may be—and there were several ancient British and Roman roads and stations in the county—it is not our purpose to inquire. It will suffice to say that at the time of the Roman conquest of Warwickshire, which is said to have occurred about the year 50, the county was occupied by two tribes of ancient Britons, the Cornavii and Dobuni, the boundary between these territories being, it would seem, the river Avon. Near the Avon, relics of frontier fortresses on either side have—as at Brownsover, Brilles, Burton Dassett, Brinklow, &c.—been found; the principal British and Roman roads being

\* We are indebted principally to Mr. Francis Bedford for the photographs from which our engravings are taken. His views of the castle, interior or exterior, are numerous, and of great excellence, as will be readily understood by those who are acquainted with the works of the artist—who has produced so many views of the rare places of England, and the beautiful scenery of its most attractive localities. They are, for the most part, published by Messrs. Catherall and Frithard, of Chester.

the Icknield Street, the Fosse Way, and Watling Street. Warwick is believed, and not without reason, to have been one of these frontier fortresses; its situation would seem to lend strength to the supposition. In Anglo-Saxon times, Warwick formed a part of the kingdom of Mercia, the capital of which was at Repton, in the neighbouring county of Derby. At that period it "fell under the dominion of Warremund, who rebuilt it, and called it Warrewyke, after his own name." Having been taken and destroyed by the Danes, it "so rested," says Dugdale, "until the renowned Lady Ethelfled, daughter to King Alfred—who had the whole earldom of Mercia given her by her father to the noble Etheldred in marriage—repaired its ruins, and in the year of Christ 885 made a strong fortification here, called the dungeon, for resistance of the enemy, upon a hill of earth, artificially raised near the river side;" and this formed the nucleus of the present building. In 1016 it is stated to have again suffered from an attack by the Danes, who nearly demolished the fortifications of the castle and did great damage to the town. At the time of making the Domesday survey, Warwick was a royal burgh, and "contained 261 houses, and with its castle was regarded as a place of much consequence; for orders were

issued by the Conqueror to Turchal to repair and fortify the town and castle of Warwick. This was carried into effect, by surrounding the town with a strong wall and ditch, and by enlarging the castle and strengthening its fortifications."

In 1172 (10th Henry II.) Warwick Castle was provisioned and garrisoned at an expense of £10 (which would be equivalent to about £200 of our present money), on behalf of the king; and during those troublous times it remained about three years in his hands. In 1173 a sum equal to about £500 of our money was paid to the soldiers in the castle; and in the following year, the building requiring considerable repair, about £50 was laid out upon it, and a considerable sum was paid to the soldiers who defended it for the king. In 1191 it was again repaired, and also in the reign of King John. In the 45th of Henry III. (1263), William Mauduit, Earl of Warwick, was surprised by the adherents of Simon de Montfort, then holding Kenilworth, and the walls of the castle were completely destroyed; indeed, so complete was the devastation, that in 1315 "it was returned in an inquisition as worth nothing excepting the herbage in the ditches, valued at 6s. 8d." In 1337 (12th Edward III.) a new building was commenced, and in that year a



THE CASTLE FROM THE TEMPLE FIELD.

royal licence was granted for the founding of a chantry chapel in the castle. The building was commenced by Thomas Beauchamp, Earl of Warwick, whose monument is preserved in the Beauchamp chapel. In 1394 (17th Richard II.) Guy's Tower is said to have been completed by Thomas Beauchamp, second son of the last named Thomas, at a cost of £395 5s. 2d.; and by him to have been named "Guy's Tower." In the reign of James I. a sum of about £20,000 was expended by the then owner of the castle, Fulke Greville, Lord Brooke, "in making it habitable, and restoring it to its former importance." From this time downwards, the castle has undergone many alterations, and so-called "beautifyings," at the hands of its different owners; but, despite all, it retains its ancient grandeur and its most interesting features, and is, as Sir Walter Scott has said, "the fairest monument of ancient and chivalrous splendour which remains uninjured by time."

And now as to its long line of illustrious and valiant owners.

Passing over the whimsical list of earls, &c., in Rous's Roll,—beginning with "King Guthelyne, about the sixth of Kinge Alexander the greute conqueror," and Kinge Gwydore, who "began to reigne the 4th yere from the birth of our Lord," reminding one very

forcibly of the "Promptuaire des Medalles," which commences the series with those of "Adam" and of "Hera vx Adam,"—the first we need even hint at, so obscure is the matter, is Rohan de Arden, who is stated to have married a daughter and heiress of "Encoas, Earl of Warwick, in the time of the Saxons," and to have succeeded to that title and estates. Rohan de Arden is said to have lived in the reigns of Alfred and Edward the Elder, and to have been succeeded by the "renowned Guy," Earl of Warwick (the legend connected with him will be noticed in the next paper), who had married his only daughter and heiress, Felicia. This Sir Guy "is said to have been son of Syward, Lord of Wallingford, which possession Guy also enjoyed." "He was often in conflicts with the Danes in defence of his country; did many brave exploits; and, lastly, as the story goes, after his return from the Holy Land, retired from the world, and turn'd hermit, and lived in an adjacent cave, now called 'Guy's Cliff,' wherein he died, and was buried in a chapel there, anno 929, aged about seventy years, leaving issue, by Felicia his wife, Reynborne," who succeeded him, and "married Leonora, or Leoneta, daughter to King Athelstan." From him the descent is said to have been continued in regular succession through father and



son (Wegast or Weyth, Wygod, Alcuin or Aylwin, &c.) to Turchel, who was earl at the time of the Norman Conquest, and who was allowed by that monarch to retain possession of the estates, but was ultimately deprived of both them and of the earldom.

The castle having been strengthened and enlarged, its custody was given to Henry de Newburgh, a Norman, who had accompanied the Conqueror, and to him was afterwards granted all the possessions of Turchel de Warwick, and he was made Earl of Warwick. By some he is said to have married the daughter of Turchel, but he is also stated to have married three other ladies. He was succeeded by his son, Roger Newburgh, as second Earl of Warwick, who married Gundred, daughter of the second Earl Warren, by whom he had a son, William, who succeeded him as third earl, and dying without issue, was succeeded by his brother Walleran as fourth earl, who married twice—first Margaret de Bohun, and second, Alice de Harcourt. By his first wife he had two sons, Henry, who succeeded him, and Walleran. Henry de Newburgh, fifth earl of Warwick, was a minor at his father's death in 1206, and was placed under Thomas Bassett, of Headington, near Oxford. In the thirteenth year of King John, he was certified as holding 107 knights' fees of the king *in capite*. Having led an active military life, and married two wives—Margaret D'Oyley and Philippa Bassett—he died 1229, and was succeeded as sixth earl by his son, Thomas de Newburgh. This nobleman married a daughter of the Earl of Salisbury, but died without issue. His sister and heiress, Margery, who was married to John de Mareschal, brother to the Earl of Pembroke, succeeded to the estates, and her husband became seventh earl. This honour he did not enjoy long, but died without issue "within about half a year of his brother-in-law the late earl." The widow then by special arrangement of Henry III., married John de Placeta, or Plessitia, a Norman by birth, and a great favourite of the king. By the Countess of Warwick he had no issue, and therefore at her death the estates passed to her cousin, William Mauduit, Baron of Hanelape, who died without issue. The title and estates then at his death passed to his sister, Isabel Mauduit, wife of William de Beauchamp, heir of Walter de Beauchamp, Baron of Elmley, who thus, through her, became heir to the title, which, however,—she having entered a nunnery,—was not claimed, but passed, in the person of their son William, into the powerful family of Beauchamp. By Isabel Mauduit William de Beauchamp the elder had four sons—William, who succeeded him; John, whose grandson was created Baron Beauchamp; Walter, ancestor of Fulke Greville, Lord Brooke; and Thomas, who died unmarried. William de Beauchamp, who bore the title of Earl of Warwick during his father's lifetime, married Maud, one of the co-heiresses of Richard Fitzjohn, by whom he had issue with others, Guy de Beauchamp, who succeeded him as Earl of Warwick. This Guy, so called, no doubt, after the "renowned Guy," attended the king into Scotland, and for his valour at the battle of Falkirk, had granted to him all the lands of Geoffrey de Mowbray in that kingdom, with the exception of Okeford, and all the lands of John de Strivelin, with the castle of Amesfield, and the lands of Drungery. He was one of the noblemen who seized Piers Gaveston, against whom he held a mortal hatred for having called him "the black hound of Arden,"—whom he conveyed to Warwick Castle, from whence he was removed to Blacklow Hill, near Warwick, and beheaded. This Guy married Alice, sister and heiress to Robert de Toni, Baron of Flamsted, and widow of Thomas de Leybourne, and by her had issue two sons and five daughters. He died (it was suspected by poison) in 1316, and was succeeded by his eldest son, Thomas de Beauchamp, who married Catherine Mortimer, daughter of the Earl of March, by whom he had issue seven sons and ten daughters. The sons were Sir Guy, "a stout soldier," who died in his father's lifetime, leaving three daughters, all nuns, at Shouldham; Thomas, his successor; Reynbourne, so called in memory of the son of the "renowned Guy;"

William, who became Lord Abergavenny; Roger, John, and Jerome.

Thomas Beauchamp, the eldest son, who succeeded to the honour, was knighted in the lifetime of his father. He, like his predecessor, made many additions to the castle, the principal of which was the building of Guy's Tower. Having passed a troublous life, being at one time confined and condemned in the Tower of London, he died in 1401, leaving by his wife Margaret, daughter of Lord Ferrars of Groby, two daughters, nuns, and one son, Richard Beauchamp, who succeeded him. This Richard, Earl of Warwick, is said to "have surpassed even the great valour and reputation of his ancestors;" and, indeed, his career seems altogether to have been one of the most brilliant and successful on record, and besides having a special herald of his own, "Warwick Herald," he was styled the "Father of Courtesy." He founded the Chantry of Guy's Cliff, where before this foundation were Guy's Chapel and Cottage." In this he placed the statue of Guy (still seen, though much defaced), made several pious donations, and died at Roan in the 17th

of Henry VI. He had two wives: first, Elisabeth, daughter and heiress of Thomas, Lord Berkley; and second, Isabel, daughter of Thomas le Despencer, Earl of Gloucester. He was succeeded by his son Henry, who was then barely fourteen years old.

This Henry de Beauchamp—who had during his father's lifetime been called De Spence, through his mother's possessions—when only nineteen years of age tendered his services to Henry VI. for the defence of Aquitaine, for which the king created him Premier Earl of England, with leave to distinguish himself and his heirs male by wearing in his presence a gold coronet. Three days later, he was created Duke of Warwick, with precedence next to the Duke of Norfolk. After this, he had granted to him, in reversion, the Islands of Guernsey, Jersey, Sark, Erme, and Alderney, which he was to hold for the yearly tribute of a rose. He was also by his sovereign crowned King of the Isle of Wight, his majesty himself placing the crown upon his head. This young nobleman, however, with all his honours thick upon him, lived but a short life of greatness, and died at



THE KEEF, FROM THE INNER COULT.

Warwick at the early age of twenty-two, in 1446. He married Cicely, daughter of Richard Nevil, Earl of Salisbury, by whom he had an only child Anne, Countess of Warwick, who died when only six years of age, leaving her aunt Anne, wife of Richard Nevil, Earl of Salisbury, heir to the titles and estates, and thus they passed to the family of Nevil.

This Richard Nevil, then Earl of Warwick, is the one so well known in English history as "the stout Earl of Warwick, the king-maker,"—"peremptory Warwick," the "wind-changing Warwick," of Shakspeare—who, "finding himself strong enough to hold the balance between the families of York and Lancaster, rendered England during the reign of his power a scene of bloodshed and confusion; and made or unmade kings of this or that house as best suited his passions, pleasures, or interests. His life was passed in wars and broils, destructive to his country and his family." He was killed at the battle of Barnet in 1471. He left issue two daughters, Isabel, married to George, Duke of Clarence and brother to Edward IV.; and Anne, married first to

Edward, Prince of Wales, and secondly, to his murderer, Richard, Duke of Gloucester, subsequently King Richard III. To the eldest of these daughters, Isabel, came the Warwick estates; and her husband, George Plantagenet, Duke of Clarence, was, by his brother Edward IV., created Earl of Warwick and Salisbury. That ill-fated and indiscreet nobleman, however, did not live to carry out improvements he had commenced at Warwick. His wife was poisoned; and he himself, later on, was attainted of high treason, and was drowned in a butt of Malmsey wine in the Tower, by order of his brother, the Duke of Gloucester.

During all this time, Anne, Countess of Warwick, widow of Richard Nevil had undergone great privations—her possessions being taken from her for her daughters' husbands—and had been living in obscurity; by Act 3rd Henry VII. she was recalled from such obscurity to be restored to the possessions of her family; "but that was a refinement of cruelty, for shortly after obtaining possession, she was forced" to surrender to the king all these immense possessions. After her death,



Edward Plantagenet, eldest son of George, Duke of Clarence, assumed the title of Earl of Warwick, but was beheaded on Tower Hill. On his death the title was held in abeyance, and was, after a time, granted to John Dudley, Viscount Lisle, who was descended in the female line from the old Earls of Warwick. This John Dudley, Earl of Warwick, and Viscount Lisle, was made Lord High Chamberlain, a Knight of the Garter, Lord Warden of the North, and Earl Marshal; and was created Duke of Northumberland, but was attainted for the part he took relating to Lady Jane Grey, and beheaded on Tower Hill in 1553. He married Jane, daughter of Sir Edward Guildford, by whom he had a large family, of whom the eldest, Henry, was killed at the siege of Boulogne; the second, John, was called Earl of Warwick during his father's lifetime; Ambrose, who was created Earl of Warwick; Guildford, who was beheaded with his father; Robert, who was created Earl of Leicester, and others. In 1557 Ambrose Dudley, the third son, having obtained a reversion of the attainder, had the estates restored to him, and was re-created Earl of Warwick. He married three wives, but had no issue by either, and, dying in 1589, the title became extinct.

In 1618 the title of Earl of Warwick was conferred by James I. on Robert, Lord Rich, but, not being descended from the former earls, the estates did not fall into his hands. Dying



CECIL'S TOWER.

in a few months after his creation, he was succeeded by his son, Robert Rich, Lord High Admiral for the Long Parliament, whose son (afterwards Earl of Warwick) married Frances, the youngest daughter of Oliver Cromwell. After passing through five other members of this family the title again became extinct, on the death of the last earl of that line, Edward Rich, in 1759.

In November of that year (1759) the title was conferred upon Francis Greville, Lord Brooke, of the long and illustrious line of the Grevilles, and a descendant of Fulke Greville, the "servant to Queen Elizabeth, Councillor to King James, and Friend to Sir Philip Sidney," to whom we have alluded in our account of Penhurst. Francis, Lord Brooke, succeeded his father in the barony, when only eight years of age. In 1746 he was raised to the dignity of Earl Brooke, of Warwick Castle; and in 1759 was created Earl of Warwick, with patent to bear the ancient crest of the earls—the bear and ragged staff. He married a daughter of Lord Archibald Hamilton, by whom, besides others, he had a son, George Greville, who succeeded him as second earl of that line. His lordship married first, Georgiana, only daughter of Lord Selkirk, who died soon after the birth of her only child, a year after marriage; the child, a son, living to the age of fourteen. He married, secondly, Henrietta, daughter of R. Vernon, Esq., and his wife, the Countess of

Osney, and sister of the Marquis of Stafford. By that lady he had three sons and six daughters. Dying in 1816, he was succeeded by his eldest son, Henry Richard Greville, as Earl Brooke, Earl of Warwick, &c., who, in 1816, married Lady Sarah Elizabeth Saville, daughter of the Earl of Mexborough, and widow of Lord Monson: she died in 1851.

By this lady his lordship (who died in 1853) had an only son, the present peer.

George Guy Greville, Earl Brooke, Earl of Warwick, and Baron Brooke of Beauchamp's Court, all in the peerage of the United Kingdom, was born in March, 1818, and was educated at St. John's College, Cambridge, where he took his degrees. In 1853 he succeeded



THE CASTLE FROM THE BRIDGE.

his father as fourth Earl of Warwick, of that line, and in the previous year (1852) married the Lady Ann Charteris, eldest daughter of the Earl of Wemyss, by whom he has issue living, four sons and one daughter, viz.:—the Hon. Francis Richard Charles Guy Greville, Lord Brooke, born in 1853, his heir-

presumptive; the Hon. Alwyn Henry Fulke Greville, born in 1854; the Hon. Louis George Greville, born in 1856; the Hon. Sidney Robert Greville, born in 1866; and the Hon. Eva Sarah Louisa Greville, born in 1860. His lordship, who sat in Parliament for South Warwickshire from 1846 to the time of succeeding



THE CASTLE FROM THE ISLAND.

to the title in 1853, is Lieutenant-Colonel of the Warwickshire Yeomanry, a Trustee of Rugby School, and is patron of three livings.

The arms of the present peer are—*sable*, on a cross within a bordure, all engrailed, *or*, five pellets. Crests—first, out of a ducal coronet, *gules*, a demi-swan with wings expanded and elevated, *argent*, for Brooke; second, a bear sejant bearing a ragged staff, *argent*, muzzled, *gules*, for Beauchamp, &c. Supporters—two

swans, wings inverted, *argent*, ducally gorged, *gules*. Motto, "*Vix ea nostra voco*."

Having thus glanced at the history of the place, and spoken of the long line of noble and illustrious owners, both of the estates and the title, let us turn to the castle itself, as it now stands, and is to be seen by visitors in our own days.\*

\* To be continued.

## SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF  
ALFRED HARRIS, ESQ., ARMSFIELD,  
SINGLETON.

## RENEWAL OF THE LEASE REFUSED.

R. Nicol, A.R.A., Painter. R. C. Bell, Engraver.

In our notice, in the month of March, of the works of this artist, his picture of the 'Renewal of the Lease refused,' was passed over without comment, all special allusion to it being deferred till we could offer our readers the accompanying engraving; the picture was exhibited at the Royal Academy in 1863, and then obtained complimentary criticism in our columns. Whatever political opinions Mr. Nicol may entertain about the numerous alleged 'Wrongs of Ireland,' we do not suppose that he intended to make anything, but artistic capital out of the relationship of landlord and tenant as existing in the sister-island; a question which for many years has agitated the country, and set statesmen and legislators 'by the ears,' and is now at this very time occupying the attention of Parliament in a special manner. Our duty is, happily, to look at it from the point presented to us by a most skilful delineator of Irishmen and Irish manners, and not that offered by landlords and tenants and by party-politicians. The landlord may be a tyrant in his own domains, or he may be seeking only to maintain his lawful rights; the tenant may be oppressed by the exactions of the lord of the soil, or an idler who allows briars and thistles to grow where corn should spring up or the potato cover the ground with its purple blossoms. We, in our critical capacity, are not called upon to express any opinion upon this debatable question, nor does the closest examination of Mr. Nicol's picture throw the least light upon it, so as to lead to a just conclusion about the rights or wrongs of either party.

The scene lies in the office or 'business-room' of an estate-agent, who is visited by a frieze-coated tenant occupying, perhaps, some eight or ten, or more, acres of land, of which the lease is expired. The man is decent-looking enough, and probably has done his best to turn his holding to good account: he desires to have his lease renewed, but is met by a refusal; it is evident from the stern and unyielding countenance of the agent, that no argument, nor appeal to pity, nor threats—if such were resorted to—would move him from his determination: there is something vastly expressive of inflexibility in that hard face, with its compressed lips and contracted eyebrows, and even in the clasped hands with the upturned thumbs: the man is a study of an inexorable nature. It is just possible, however, that, in the interests of his employer, he is only performing his duty, though it seems to be much in accordance with his own feelings.

The applicant has received his answer, but is unwilling to take it, and stands by the agent's table hoping, but vainly, for a reversal of the decision. His looks are downcast, and certainly move the spectator in his favour: who knows but that he may leave that room with thoughts and feelings widely different from those with which he entered it?

The interview is graphically portrayed throughout, even to the agent's clerk, who, pen in mouth, is rummaging a box of documents—leases, agreements, and deeds—indicative of territorial possessions.

## GOLD IN GREAT BRITAIN.

The only metal exported from Britain in the time of Diodorus was tin; but gold, as well as silver, is enumerated among its productions half a century later, by Tacitus in his 'Life of Agricola': 'Fert Britannia aurum et argentum et alia metalla pretium viciore.' Cicero in his Epistle has asserted the contrary. In the 'History and Antiquities of the County of Cardiganshire,' published by Sir S. R. Meyrick in 1810, the author speculates on the probability that the Britons wrought the mines in Cardiganshire for silver and gold. He infers this chiefly from the Triad, which celebrates Caswallan, Manawydan, and Llew Llawgyfeg, as three chiefs distinguished by the possession of golden cars. The gold used for British coins (copied from the statue of Philip of Macedon) was probably obtained from the stream-works of which traces exist in Cornwall, Devon, the Carnarvon mines, &c. Caesar, in his description of the state of Britain as he found it, divides the inhabitants into colonists and aborigines. The former were the Belgæ, who had passed over from Gaul at different times and with various objects, occupying the whole of the coast. The Gauls had possessed a gold coinage of their own for two centuries before this, and would keep up the practice of coining here. We all know how the statue of Philip II. of Macedon (who had the gold mines of Crenides) degenerated into emblematic devices. On British coins the laureated head of Apollo appears as a wheat-ear or cross, and the *biga* on the reverse as an extraordinary animal with eight legs, a single mark often indicating the charioteer. Mr. Evans (who has made British coins his special study) considers the Britons began to coin money about A.C. 150, and used brass dies with an iron collar. Mr. C. W. King, in his 'Precious Stones and Metals,' p. 218, maintains that no British coins exist that can be attributed to the natives beyond the limits of Belgic influence. None are ever found in the region occupied by the Silures, nor the country of the Ordovices. Sir John Pellus, ('Fodina Regales,' 1470), says that 'Cimboline, Prince of the Trinobantes (wherein Essex is included), who had lived much at Rome in Augustus his time, was seated at Walden in that county, and did (according to the Roman way) coin money instead of rings, which might be from that mine which was afterwards discovered in Henry IV. his time, in that county.' Mr. Robert Hunt points out that this mine was never discovered, although Henry IV. commanded Walter Fitzwater to apprehend all persons who were supposed to conceal the said mine. Sir John Pellus says in the time of the Roman occupation of Britain the *Danmonii* worked mines in Devon and Cornwall, the Belgæ in Somersetshire, and the *Dinetæ* in Cardiganshire.

That the Romans detected gold in the quartz rocks of Wales, is proved by the statements of Messrs. Jones and Warrington Smyth respecting the Gogofau or Ogofau mine near Pumpsant, Caermarthenshire, ('Geological Memoirs,' i. 480). This mine is situated on the left bank of the Cothy, forming part of the grounds of Dolau Cothi, the residence of Mr. Jones. The traditions of the country point to the Romans as the originators of these works, and that they were carried on in search of gold. Remains of Roman pottery, ornaments, and a bath, induce Mr. Jones to consider there was a Roman station here. Some of these ornaments are of gold, of beautiful character. The name of the parish, *Concill Gaele*, is supposed to signify 'the advance post of Caius.' The rock through which the lodes run is in many places exposed, and a great part of the mine appears to have been worked like a quarry open to the day. A specimen of gold has been found in the quartz of one of the lodes. Here and there a sort of cave has been opened and then for a short distance pushed on as a gallery 6 or 7 feet high and 6 or 8 feet wide. The rock consists of white quartzose veinstones traversing slaty masses. Traces of ancient aqueducts, constructed probably to convey water to wash the gold, have been observed.

Gold was probably the first metal the aboriginal Irish were acquainted with. The Royal Irish Academy possesses more than 300 ancient articles of this metal. To show the immense mass of gold ornaments which must at various times have been found in Ireland, one jeweller stated he had had £10,000 worth through his hands. These gold ornaments are frequently discovered in bogs by turf-cutters, as if they had been dropped by the natives in flight from one another in their feuds. They probably hid their ornaments before battle, for few are found on a warrior's corpse. Dr. Birch says that according to Macgeoghegan's translation of 'Clonmacnoise' of the twelfth century, said to be a transcript of 'Seamus Moir,' compiled in the fifth century, gold mines were discovered in the reign of Toghernmas, 26th king of Ireland, who caused Uadon of Acadan-at-Fothart, county Wicklow, to make gold and silver pins to put in men and women's garments about the neck. He is said to have died A.C. 789. Keating, in his 'History of Ireland,' p. 432, says that Maithéamhois, monarch of Ireland, ordered that the gentlemen of that country should wear a chain about their necks to distinguish them from the populace; he also commanded helmets to be made with the necks and forepieces of gold. These he designed as a reward for his soldiers, and bestowed them upon the most deserving of his army. His son Oldarogh was the first person who introduced the wearing of gold rings into Ireland, which he bestowed upon persons of merit who excelled in the knowledge of the Arts and Sciences, or were in any other manner particularly distinguished.

In the Ashmolean Museum at Oxford a gold plate is preserved which was found in the latter part of the seventeenth century near Ballyshannon, solely in consequence of the song of a harper who chanced to come in while the Bishop of Derry (Dr. Hopkins) was at dinner. His lordship, not understanding Irish, was at a loss to know the meaning of the song, but upon inquiry he found the substance of it to be this: that in such a place, naming the very spot, a man of gigantic stature lay buried, and that over his breast and back were plates of pure gold with large rings on his fingers. Two persons who were present went to the spot and found two circular plates of gold; the remaining portions were probably taken away by persons who had been on the same errand before. This is mentioned by Bishop Gibson in his edition of Camden's Britannia. According to the 'Book of Days,' it is stated, that since the ancient poetry of Ireland has become an object of learned research, the very song of the harper has been identified and printed, though it was simply traditional when sung before the bishop. It is called 'Moira Borth,' and the verse relating to the discovery is this:—

'In earth, beside the lough cascade,  
The son of Borth's king was laid;  
And on each finger placed a ring,  
Of gold, by mandate of the king.'

A corselet of gold, which sold for £500 to a goldsmith at Cork, was found at Lismore (Walker's 'Dress of the Irish,' p. 177). At a meeting of the Archaeological Institute (April 7th, 1854, an account was read of the discovery of a remarkable hoard of gold ornaments, chiefly armlets, in county Clare in the course of railway operations. The mass of treasure found, was believed to be very great, but the greater portion was sold to a jeweller in Limerick, and melted down. We propose in a future paper

\* The old law respecting treasure trove was of such a nature that thousands of antiquaries found their way into the melting pot, the finders refusing to give their share up to the crown. This was afterwards amended, and about 1822, a law was passed by which the finders were to be paid the intrinsic value of the coins or treasure by the crown; and if they were of archaeological interest a portion should be deposited in the British Museum, or local museum. The career of Richard Cour de Lion was brought to an untimely end, at Chalus, by reason of his attempt to enforce the feudal claim of treasure trove.

† A large quantity of gold ornaments was found, in June, 1864, near Newmarket-on-Fergus. Ancient records state that a chief named Molmahan went to battle laden with gold, and that none ever stripped of his ornaments, and that none ever covered what became of the spoil. There was a perfect layer of splendid gold gorgets, and a hundred or so of minor size. A jeweller paid more than £250 for a small part of this; in fact, it was stated that £5,000 was





ERSKINE NICOL, A.R.A. & R.S.A. PINXT

ROBERT C. BELL, SCULPT

### RENEWAL OF THE LEASE REFUSED.

FROM THE PICTURE IN THE COLLECTION OF ALFRED HARRIS, ESQ. ASHFIELD, BINGLEY, YORKSHIRE.

LONDON. VIRTUE & CO





on early Irish Art going more fully into the subject of these early gold ornaments, which have (according to their appearance) received the names of gorgets, lunettes, torques (Welsh or Irish *torc*, a twisted collar), ring-money, &c., so well described by Dr. Birch in his admirably illustrated papers on "The Torc of the Celts," in *Archæological Journal* (ii. p. 368; iii. p. 27).\*

Towards the close of the last century (about 1795), native gold was accidentally found to occur disseminated in the bed of the streams which descend from the northern flank of Croghan-Kinshela, a mountain that lies on the confines of Wicklow and Wexford. A poor schoolmaster is said to have discovered the gold while fishing. He kept the secret for twenty years and enriched himself, but having married he told his wife, and she revealed it. Thousands flocked to the spot, and considerable quantities were collected. It is estimated that 2,500 ounces, worth £10,000, were found before the Government sent a military guard and took possession of the spot. It occurred in massive lumps and small pieces: one piece weighed 22 ounces, another 18 ounces, others 9 and 7 ounces. The total quantity of gold collected by the Government workings in two years was 945 ounces, sold for £3,675, and the works were then given up. This gold was of rich colour, containing in 24 parts 22·58 of pure gold, and 1·42 of silver. The estimate respecting the amount found by the country people is given on the authority of Mr. Fraser, author of a statistical survey of the country (1801). This large quantity was all found between the 24th of August and the 15th of October, 1795. So pure was the gold generally, that it was the custom of the Dublin goldsmiths to put gold coin into the opposite scale to it, and to give weight for weight. The Government took possession of the ground, in order to conduct the works on scientific principles; but, as we have mentioned, the experiment was comparatively unsuccessful. The mountains were explored with great care and minuteness under the direction of one of the commissioners, Thomas Weaver, Esq., who stated that "numerous trials were made by driving and sinking in the veins previously known and subsequently discovered. The mineral substances obtained were subjected to the operations both of fire and amalgamation, but in no instance was a particle of gold elicited from them, either by the one or the other operation. The result persuaded Government that no gold was to be found, as an inherent ingredient, in the veins which traverse the mountains, and they were induced to abandon the works." About forty years after (1840) a company formed in London took a lease of this district. Mr. and Mrs. S. C. Hall visited the ground in July, 1841, and at that time about sixty persons were at work, under the superintendence of a practical miner from Cornwall. This visit is described in Mr. and Mrs. Hall's book on Ireland (ii. 243). The works were conducted upon a small and poor scale, hardly removed from the rough process of the peasantry, no attempt being made to trace the gold to its source, but simply to obtain it, as was possible, from the clay bordering the stream. The process is thus described in the work before mentioned. The gold is obtained only by continual washings. A barrow-full of the clay is conveyed to a wooden trough, into which a stream of rapid water is made to run; this clay is constantly raked, the workman occasionally skimming off the top, which he pushes aside out of his way as useless; for the gold will be at the bottom. In this way he labours for perhaps half an hour, until his barrow-full of "stuff" is reduced to a quantity barely suf-

ficient to fill an iron bowl called a "buddle." This is continually shaken till a very little is left in, when the manager takes charge of it. During the time of their visit, Mr. and Mrs. Hall saw three washings, each of which yielded from three to nine bits of gold, varying from the size and thickness of a spangle to a small "lump," of the value of 10s. They were told it was rare to obtain a washing without any beneficial result. The gold was principally found along the sides of the stream, and sometimes at a depth of many feet under it, supporting a theory that "there is no regular vein in the mountain, and that the fragments had probably existed in a part of the mountain which time had mouldered away, and left its more permanent treasure as the only monument of its ancient existence." The localities that have yielded gold in the largest quantity are Ballinvalley, Ballintemple, and Killahurrier, all in the same valley. The metalliferous veins, the disintegration of which formed the sand and soil of the bed of the streams wherein the gold was discovered, could not be found. Sir Roderick Murchison describes the gold as occurring in the altered lower Silurian schists of Wicklow, traversed by hornblende greenstones. He says the Earl of Wicklow has collected several *pepitas* of Irish gold, the largest being two inches long. They are free from quartz or other rocky matrix, and have been picked out of the *débris* or coarse gravel on that slope of the hill where a rivulet descends through the property of the Earl of Carysfort. Tinstones is said to have been found with the gold here.

A curious example of the value of tradition in archaeological matters occurred some time ago in Wales. In 1827 a woman stated that she was much frightened in passing a large barrow near Mold, in Flintshire (called by the Welsh *Bryn-yr-elysion*, the Hill of the Fairies), by seeing a spectral skeleton, late at night, standing on the mound clothed in a vestment of gold. She related this to a farmer the next morning, and six years after, when the barrow was cleared away for agricultural purposes, a skeleton was found, round the breast of which was a corset of pure gold, embossed with ornaments representing nail heads and lines. This is in the British Museum, and figured in the *Archæologia* (xxvi. p. 426). It is but reasonable to surmise that the vision was the result of a lingering remembrance of a tradition which the woman had heard in early life of golden ornaments buried in the "Fairies' Hill."

Mr. A. Dean, in 1847, pronounced some of the older slaty rocks in Merionethshire to be auriferous. The lodes, says Sir Roderick Murchison, are subordinate to the Lingula-flags or lowest Silurian. Veinstones at Doly-fwrnog consist of white saccharoid quartz, in which flakes of gold are distinctly visible. Professor Ansted states that the gold is disseminated both in grains and in laminae, enclosed in irregular veins parallel to the lower Silurian schists, and contiguous to a poor lode of copper ore, the whole lying near a greenstone within the slaty rocks. He says the auriferous bands are made up of numerous threads of quartz and sulphate of barytes, which, besides the grains and flakes of gold, contain crystals of galena and copper pyrites. Mr. Warrington Smyth reports that the St. David's lode in this district, near the old copper mines of Clogau, has yielded nearly £70,000 worth of gold. The quantity raised from this lode between April, 1860, and May, 1867, is 12,416 ounces, according to the report furnished to her Majesty's office of Woods and Forests. It is the property of the crown. In 1860 the mine produced only a profit of £163; but in 1861, gold to the value of £6,030 was raised. In 1863 the profit was £2,267; in 1864, £9,061; in 1865, £2,320; but in 1866 it had fallen to £512, though in the first half year of 1867 £1,920 worth was raised, and not less than £1,900 was raised in July of the next half year.† These statements show the variable yield; 1,370 ounces (worth £5,300) were obtained, at a cost of £300, from 212 tons

of the mineral, as much as four times would be thought good in Australia. Mr. David Forbes considers the gold-bearing quartz lodes in the neighbourhood of Dolgelly are seldom or only faintly auriferous, except when they cut through the lower Lingula-flags of that district. He thinks there is an intimate connection between the auriferous deposits and the intrusive rocks of the district, marked as greenstones on the Geological Survey map. Gold in appreciable quantities was found in 1852 by the Hon. J. Walpole and Sir Augustus Webster, by washing in the bed of the Mawddach.

Having thus noted the occurrence of gold in Ireland and Wales, we turn to England before considering the Sutherland mines in Scotland. The Poltimore Copper Mining Company, knowing that their mine at North Molton, Devonshire, contained immense deposits of auriferous gossan (a sort of spongy ferruginous quartz), determined in 1853 to test the value of the gold-bearing material. Two cargoes of the gossan were transmitted to the works of Messrs. Rawlinson and Watson of St. Helen's. The mine contained two varieties of the gossan, the red and the brown. From 21 tons of the red sort they obtained 28 ounces 7 dwts. of pure gold; and from 23 tons 14 dwts. of the brown, 7 ounces 2 dwts. of gold of like quality. It was soon found that the cost of transmission was so heavy that it would be better to crush the gossan at the mine, and to have the gold extracted as before by the Messrs. Rawlins. Another cargo they received yielded 18 dwts. of gold per ton. It was expected the profit to the company would be £50,000 per annum. The gold could not be detected by the naked eye nor with a powerful microscope. This process was after a time abandoned.\*

Mr. R. Pattison was induced in 1852, from a description of the gold rocks in California, to examine similar rock formations in the north of Cornwall. From a portion of a quartz vein at Davidstow he obtained a trace of gold and reported the fact to the Geological Society of Cornwall, but the precious metal was not found in sufficient quantity to justify working.

Pennant says that in the reigns of James IV. and V. of Scotland vast wealth was procured in the Lead Hill district from the gold washed from the mountains. He estimates the value of it at £300,000. Mr. Harkness, in a paper on the Silurian Rocks of the South of Scotland, and on the Gold Districts of Wainlockhead and the Lead Hills (*Quarterly Journal, Geological Society*, viii. 396), says that the gold is found disseminated in small foliaceous particles or round, in grains, in the quartz veins which traverse the greywacke sandstone and shale in a direction generally at right angles to their strike. A specimen weighing 240 grs. was found. The district furnishing the gold lies to the north of the zone of black slate which runs from Sloba to the summit cutting of the Caledonian Railway and Glenochair, in the direction of Cairn Ryan. Near Loch Erne Head gold has been found in a gossan contiguous to the junction of trap with crystalline limestone and schists. The precious metal has also been discovered at Glen Turret, Perthshire, and Cumberhead, Lanarkshire.

About November, 1866, Mr. Robert Gilchrist, a native of Helmsdale, Sutherland, who had been for eighteen years in Australia, was struck with the similarity of the formation of the creeks in Australia and the Kildonan strath, and found gold in the burn flowing from the mountain through the strath. By January, 1869, a colony of diggers were established in Helmsdale, a village seventeen miles north of Golspie, and no less than ten miles from the "diggings." The majority of the diggers had to walk this distance every morning, but others, notwithstanding the intense cold, slept in the open air under a blanket hoisted on a pole. The deposits were broken up with pick-axes and crowbars, and thrown into basins, dish-covers, or anything which would answer the purpose, and washed with water in such a manner as to leave the gold at the bottom of the vessel. Up to January 27, the *Times*

received by the finders for this rich booty, nearly all of which was melted.

In 1862 a hoard of early gold ornaments (an armilla, torques, and rings) was found by a labourer at Mountfield, near Hastings. He sold them for old metal, at 6d. per oz., and a refiner afterwards bought them for £500, and they were melted down. The parties, by the old law of treasure trove, were sentenced to imprisonment with hard labour, which was likely to ensure the concealment of any similar discovery.

\* See also Mr. Albert Way's paper in *Archæological Journal*, vi. p. 3; *Archæologia Scotica*, iv. pl. xii.; *Coll. Antiqua*, iii. p. 131; "Walker on Irish Dress," iii., fig. 5; *Transactions Royal Irish Academy*, i. p. 274.

\* "Siluria," p. 450.

† "Siluria," Appendix F.

\* *Liverpool Mercury*, September 2, 1868.



correspondent stated only £100 worth was found. A crown royalty of 10 per cent. was collected and £1 a month was charged each "digger," so that a man earning £1 a week had to pay 7s. out of it. Between 200 and 300 persons were at one time searching for gold, and experienced diggers could not make more than £1 a week. Mr. Wilson, of Inverness, purchased a great deal of the gold at £4 per ounce. The gold was of excellent quality, and worked up admirably. Persons, of course, left their occupations to rush to the "diggings," and an instance is mentioned of a tradesman, who could make 30s. a week at his trade, finding in the same time gold to the amount of 2s. 4d., and having to walk twenty miles a day into the bargain. An experienced digger said the place very much resembled Hamilton's station in New Zealand, taking the Kildonan Hills for the Hogburn, and the burn for the River Taire.

The Rev. J. M. Joass read a paper before the Geological Society, June 9, 1869, on the Sutherland gold fields.\* He was introduced by Sir R. Murchison, who called attention to the general geological structure of the counties of Sutherland and Ross, and especially to the circumstance that the summits of the mountains of that region are situated within a few miles of the western shore, forming a steep escarpment to the west and a long slope to the east, across which the disintegrated materials of the great mass of these mountains must have been conveyed (probably by floods carrying masses of ice) and deposited in the hollows of eastern Sutherland. Sir Roderick regards the micaceous slates and schists overlying the lowest Silurian quartzites as the probable source of the gold found in Sutherland, but thought the auriferous rock was limited. He suggests that the gold *débris* found in the environs of Kildonan and Helmsdale are the result of the abrasion of extensive masses of the granitic and metamorphic lower Silurian rocks; which, occupying wild interior tracks, extend eastwards to the district under consideration, where their broken materials have been lodged in the depression of East Sutherland. He considers the valleys on the long eastern coast of Ross-shire, which accompany the line of Loch Shin, and the River Oikel, may also be found to be auriferous. The extent of country over which gold has been ascertained to occur—the south-east of Sutherland and contiguous portion of Caithness—measures about thirty miles from east to west, and about twenty from north to south. Mr. Joass says the drift consists of bluish and yellow clay with light coloured patches, and is most frequently a ferruginous gravel with rolled boulders. Gold was found in the greatest quantity in the lowest portion of the alluvium. As regards the source of the gold, several specimens of water-rolled stone rich in gold were discovered in the Suigill and Kildonan burns. The components of the stone are felspar and quartz. Up to June Mr. Joass considers that about £3,000 worth of gold had been discovered. He states that the Pictish Towers are specially abundant within the ascertained auriferous district, and considers their number and strength suggest the frequency and formidable nature of maritime invasions, for which a motive may be found in the supposition that the district was known in primitive times to be rich in gold or other mineral treasures. This ancient working of the gold would explain why the largest nugget found only weighs 2 oz. 17 dwts. Professor Ramsay considers that no quantity of gold would ever be found in purely glacial deposits, as in such *détritus* specific gravity went for nothing.

The author of "Frost and Fire" (a work very highly spoken of by Sir R. I. Murchison) has recently published a pamphlet on the Sutherland gold diggings (Edinburgh: Edmonston and Douglas). He says the Kildonan burn has carved a trench in crystalline Silurian rock from the place where the chief diggings were carried on down to the farm-house. Little gold has been got out of the actual water-course. The washers dig into their claim till they get to the

solid rock. Most of the gold was found near the rock among the biggest stones and in chinks of the rock. To wash gold, a man must be skilled in practical hydraulics; to know where to seek, he must know the nature of burns; to find the source of the gold, he must be wise in other ways. It is no wonder then that many raw hands could earn nothing at these diggings. The Soigaul or Suigill burn, higher up, yielded gold, and a boy picked up a nugget worth £9, larger than a bean. All the nuggets and gold found here were as much water-worn as the stones in the burn, so that the source of the gold was probably far away. The small rivulets could not quarry all the stones they rolled and sorted, but former glacial action might have done it. The whole plateau of Sutherland is drift, and the ice probably conveyed the gold from the place whence it carried the drift. Geology shows that "northern ice moved from the northern end of Scandinavia south-westwards to Scotland, south-eastwards through Finland." Curiously enough the river Tarra, in Russian Lapland, yields gold, and was the scene of busy digging in the autumn of 1868. According to this larger view (a very ingenious one to say the least), Sutherland gold may have come from Lapland if it belongs to the northern drift; it may have come from Clibric if it belongs to local glacial drift. It is quite possible, says our author, "that a nugget, now in the burn of Kildonan, may have sailed on an iceberg from Scandinavia to the shoulder of Clibric when the sea was high, and may have slid thence with the local glacier when the land rose. It may have been left in the hill-side in the lateral moraine when the glacial period ended in these regions, thence to remain at rest till the local burn cut through the glacial drift and rolled it down hill." He concludes thus:—"It is probable that gold and drift came from old Silurian rocks, and from the watershed of Sutherland. It is possible that the drift came from Scandinavia, or from the Polar Basin." The Shetlands are formed chiefly of crystalline Silurian rocks and granite, with evidences of glacial action everywhere. Gold was discovered in April, 1869, in the Ness Mure burn, in Unst, in Shetland. According to the *Scotsman*, early in January, 1870, gold was found near the famous Falls of Foyers, in Scotland, in washings from the river, and in a basin of alluvial drift below a range of trap rock. Sir R. Murchison and Dr. Lindsay pointed out that this spot was likely to be auriferous. Messrs. Fergusson recently examined part of the watershed of the Nairn, and in two hours found 2 dwts. of gold of fine quality. In the whole of the district extending from Foyers to Nairn the geological features are rocks of secondary formation, with occasional outcrops of granite, shale, clay-slate, quartz, and extensive ridges of trap rock generally prevail. Many places around have been in ancient times named from their connection with gold.

Sir Roderick I. Murchison, in his "Siluria," states that the rocks which are the most auriferous belong to the Palæozoic epochs, and especially to the lower Silurian age. But there are examples of auriferous igneous rocks and veinstones having been protruded into strata of secondary age. Gold has never been found in any appreciable quantity in secondary or tertiary deposits, where such strata are in their natural condition. So that, as Sir Roderick observes, every one who lives in tracts, the sub-soil of which consists of such unaltered rocks, may be assured that he can never find gold in them. "The Palæozoic accumulations which followed from the lower Silurian up to the Carboniferous inclusive have been the deposits which in the tracts where they have undergone a metamorphosis or change of structure by igneous agency, or have been penetrated by quartz veins, are the *chief* sources whence gold has been, or is, derived." Besides igneous rocks, whether granites or diorites, which have carried up gold in their matrix, certain geological zones only in the crust of the globe have been rendered richly auriferous. The quantity of gold originally imparted to the Silurian or other rocks in the British Isles was small. As a general rule, gold is worked to the greatest

advantage in the natural *détritus* of the earlier rocks, instead of having to crush rock for it. Sir Roderick says experience has taught the miner that as he follows the veinstones downwards by deep shafts into the body of the rock the gold diminishes in volume. The only cases in which very deep mining in the solid matrix repays are chiefly those where the rocks are soft, or the price of labour low. This is a strong argument against the theory of the formation of gold by a simple aqueous solution, and is manifestly in favour of the igneous origin of the metal, in which Sir Roderick believes. The appearance exhibited by the strings and expansion of the metal indicates such an origin. Not a trace of the precious metal has ever been found in conglomerates or sandstones of Palæozoic or Mesozoic age. Gold was, therefore, probably the last formed of the metals.

Humboldt, in his "Voyages" (ii. 238), asserts that in Guiana "gold, like tin, is sometimes disseminated in an almost imperceptible manner in granitic rocks, without the ramification or interlacing of any small veins." But no case is known in which the gold contained in veinstones increases in volume as you descend into the body of a mountain.

We cannot do better than conclude this paper by a note or two from a little volume of "Lectures on Gold," by various gentlemen, for the instruction of emigrants about to proceed to Australia" (Bogue, 1853). As with diamonds, emigrants continually bring over glittering substances resembling gold, which prove to be nothing but iron and copper pyrites or yellow mica, Dr. Lyon Playfair in his essay in this volume on "The Chemical Properties of Gold," gives the following methods for distinguishing it.

If bleaching powder is thrown into water containing gold, adding spirit of salt, and heating the mixture gently, the gold will be dissolved by the chlorine evolved. The substance supposed to contain gold should be placed in a glass or earthenware vessel and ground to powder, add to the solution carbonate of soda, then green vitriol (sulphate of iron), and a brown precipitate is the result. If the solution be mixed with a quantity of water the liquid on the addition of green vitriol is coloured brown by reflected light, and blue by transmitted light.

To distinguish pyrites from gold:—A scale of gold would readily be taken up on the point of a needle, while iron pyrites cannot be so seized. If a little pyrites is thrown on a shovel and heated over the fire the smell of sulphur will be very obvious, and the yellow compound will be gradually roasted to the colour of red iron rust. A piece put on a bright shilling and heated over a lamp will soon cause a smell of sulphur. Copper pyrites is often mistaken for gold; but if roasted in the same manner, it will leave a reddish black ash, exhaling the smell of sulphur.

Reduce auriferous quartz to powder, boil for some time in an earthenware or glass vessel with aqua regia. Pass the solution, after diluting it with water, through a filter, then allow it to cool, and add a solution of carbonate of soda till no effervescence takes place. This precipitates all other metals which may be present, except gold and platinum. Now filter from the former, and add a solution of oxalic acid until it does not cause effervescence and has a sour taste, then boil; if there be any gold present it will be precipitated as a black powder.

When Dr. Playfair gave his lecture he exhibited some yellow mica, a light substance of small specific gravity, and having none of the properties of gold. It was part of a cargo brought from the Arkansas in mistake for gold by an adventurer who was nearly ruined by it. The specific gravity of gold is its great characteristic, being 19½ times heavier than water. He also exhibited an imposing government-box, with official seal and lock, which had been forwarded to the Institution only a short time before, supposed to contain gold from a newly-discovered gold region in one of our neighbouring islands. It proved to be only iron pyrites!

JOHN PISCOOT, Jun.

\* Quarterly Journal, Aug. 1, 1869, p. 314.



## PRINTING UPON CORK.\*

AMONG the advertisement sheets for the month of May last of a new serial, which endeavoured to awaken the attention of the public by the use of the once exciting phrase of "mystery," may be noticed a small square leaf of some extraordinary substance, which itself may well be called mysterious, not in a literary, but in a physical sense. It resembles leather, excepting that it is pierced with numerous minute holes. The most usual explanation is, that it is one of the new Japanese papers. But the sub-aromatic smell betrays its vegetable nature. It is nothing but a thin leaf of cork.

The beauty of the material, the perfect manner in which it lends itself to the service of the printer and of the engraver, the tenacity of the substance, which, though less than that of vellum, is far superior to that of the ordinary wooden paper, on which the cheap daily journals are now printed, are all worthy of attention. The resistance to damp, which is so destructive to paper, is another important quality. But the chief cause of surprise is the delicate tenacity of the leaf. Less than the two hundredth of an inch in thickness, it is as regular in its surface as if it were a portion of some delicate textile fabric.

The character of the machinery by which the leaves of cork are produced is a further mystery, and one which we are unable to explain to our readers, as a recent visit which we paid to the scene of operations was only allowed on the promise of silence. Very simple in its ultimate form, this machinery is the product of much thought and skill. It is so accurate in its structure, and so completely under the control of the workman, that it will slice a disc of cork into layers of 250 to the inch. The little leaves which first attracted our attention cost a farthing a piece; so that the origination of this method of advertisement is somewhat of a spirited venture.

The craft of the cork-cutter more closely resembles those ancient mysteries of trade by the maintenance of which the great guilds of the Middle Ages rose to wealth and to power, than do most of our modern branches of commerce. The seven years' apprenticeship which was once indispensable in every trade, is little time enough in which to acquire a knowledge of the qualities of cork, and the methods of selection, of purchase, and of manipulation. The number of cork-cutters in London is few compared with almost any other craft. Formerly there was only one cork merchant, now there are six. The purchase of cork, as it is imported in bales, is thought to require greater maturity of judgment than any other mercantile selection, not even excepting that of precious stones. The machinery employed is not protected by patent (for indeed one or two machines for each description of work are sufficient for the entire demand), but is kept carefully under lock and key. Individual judgment, special knowledge, skill steadily directed to one object, characterise this craft, which, in some cases, is handed down as an hereditary occupation.

So peculiar are the advantages combined in the bark of the *Quercus suber*, that it is not easy to tell how much modern civilisation is indebted to that remarkable tree for its actual development. The weird and gnarled forms of the cork oak impart a kind of savage sadness to those parts of Southern Europe where they dominate the landscape. Alone in the vegetable world this tree submits to the repeated torture of denudation; and, in the course of a few seasons, reproduces its valued bark. It gives, however, mute, but unmistakable, signs of agony; nor do the later coats equal the beauty of the original surface. For the use of man it is unnecessary to say how, since the very invention of wine, the bark of the cork tree has been the true guardian of the treasures of Liber. The domestic service, however, is but small compared with the advantage offered by the nature of this material to the chemist. Not

only as a ready and perfect stopper for glass vessels of every kind, but as an ever-available means of making the connections of tube, and retort, and receiver, for the operations of the laboratory, the utility of a material that combines the qualities of wax, of sponge, and of cardboard, that is impermeable to damp, that cuts with a file as readily as paper with the scissors, that is fixed in place in a second, and will remain imperishable for centuries, is absolutely immeasurable. It is difficult to imagine how the chemist could have got on without cork.

For other purposes than those of the vintner and the chemist it is probable that the utility of cork will be further developed. The naturalist knows its value for the lining of cases, especially for the preservation of insects and smaller specimens that are fixed by pins. For the setting of ivory-carvings, *camei*, gems, and jewellery, nothing is so appropriate as to plunge or nestle each object in a nest of cork covered with velvet. In our army, thick sheets of cork are used for the lining of shakos. In civil life, those of us who are confined to the daily wear of the chimney-pothat, and who have once made a trial of those hats the actual substance of which is formed of this delicate and elastic substance, fully appreciate the luxury of their light weight. The only objection to cork hats, namely that they can be easily injured by a blow, has been obviated by recent improvements. Good wine, they say, needs no bush. If this were the case the great advertising interest would be in danger. But when the character of the cellar is once ascertained the proverb may hold true enough, and such is our own experience of the excellence of the cork hat, the inventors of which are members of one of the first firms which originally introduced our present substitute for beaver.

The chips, slices, and sawdust of this light and imperishable substance might be available for the stuffing of cushions for boats, yachts, and all sea-going and river-going craft. Luxury and safety may be thus combined, and every footstool or sofa squab be fitted for service as a life-preserver. Other uses will doubtless be found for the material. We cannot doubt that we are doing a service to Industrial Art in general in thus directing attention to the new method of producing thinly laminated plates of cork. We believe that the industry is very limited in its locality, and that the cork-cutter who has supplied Messrs. Chapman and Hall with the leaves bearing the effigy of Mr. Peabody, and the hatter who uses these *lamine* for the foundation of his hats, are the only manufacturers who have yet put the bark of the cork-oak to such ingenious use.

## OBITUARY.

DAVID O. HILL, R.S.A.

WHEN, towards the end of last year, our pen was engaged upon a sketch of the life and works of this painter, it was not without some misgiving that at no very distant period a record of his death would also appear in our columns. He had for some time been in a delicate state of health, and this, combined with the natural infirmities of advancing years—though he was not an old man—obliged Mr. Hill to resign, not very many months since, the post of secretary of the Royal Scottish Academy, an office he had held during forty years to the benefit of the Art and artists of his native country; yet he must have worked assiduously in his studio till very near the end of his life, for in this year's exhibition of the Scottish Academy were no fewer than nine of his pictures. He died on the 17th of May, at the age of sixty-eight.

Little need be added to what was said in the notice referred to. If Mr. Hill's works may not rank with the highest productions of British artists, even with the best of those of Scotland, he did much to maintain

the honour of the school to which he belongs. His subjects were always judiciously selected, are treated with true poetical feeling, and are delicately rather than forcibly rendered; yet his management of light and shade gives to them a power which painters of greater vigour do not always attain. In the Art-circles of Edinburgh, with which he was so long and intimately associated, and by a large number of sincere friends, his loss will undoubtedly be much deplored, and his absence from them deeply regretted; but the most sorrowful of those who mourn his death will be his widow, Mrs. D. O. Hill, a lady whose sculptured works have gained for her high reputation both in London and Edinburgh.

## WILLIAM EGLEY.

This artist was born at Doncaster, in 1798. His family removed soon after to the neighbourhood of Nottingham, where his father lived and died, the respected and confidential agent and friend of the Walkers of Eastwood. From both parents he seems to have inherited that strict integrity which distinguished him through life. Among his father's books a few quaint volumes on necromancy and cognate subjects laid the foundation, even thus early, of his interest in everything connected with Psychology; and perhaps his interest in geology, which, next to his love of Art, was stronger than any other, was the result of passing his early years in a coal-country. The gift of a box of colours, by a friend of the family, helped to foster an innate love of painting, and was often afterwards referred to by him as the greatest joy of his childhood.

On coming to London, he was for some time in the counting-house of Mr. William Darton, the publisher, by whom he was highly esteemed; and his first wife, the mother of his only son, (also an artist), was a connexion of that family. Scrupulously exact in the performance of his duties, he yet managed, by robbing himself of rest and recreation, to practise his beloved Art. One of his first visits had been to the exhibition at Somerset House, and he often spoke of the emotion he felt on that occasion.

It was not long before, with the innate consciousness of power, he resolved, at all risks, to follow the career of an artist; and for some years he had to brave all the difficulties which a man must meet, who has, at the same time to labour, to learn, and to live. He never had a drawing-lesson in his life, but his persevering energy overcame every obstacle, and in 1824 he had the pleasure of seeing two of his pictures on the walls of the Royal Academy. They were portraits of Lieut.-Colonel Sir David Ogilby, and of the late Mr. Yates, the well-known actor.

With two exceptions, he was a constant exhibitor to the close of his life: his last year's picture being a characteristic portrait of a literary friend, the Chevalier de Chatelain; that of the previous year, one of his friend, J. H. Foley, R.A.

A catalogue of pictures painted since 1824, which a short time before his death he calculated had reached about two thousand in number, would include the names of nearly every family of distinction in England; besides those of many foreigners whose names are historic:—Count Pozzo de Borgo, the families of Prince Talleyrand and of Prince Esterhazy, the children of Don Carlos of Spain, and those of Prince Hohenlohe, the latter painted for her Majesty. He was especially successful in his

\* A specimen of this cork will be found among our advertising sheets.



portraiture of children, with whom his genial manners rendered him a universal favourite. His works, chiefly miniatures, are distinguished by their truthfulness, purity of colour, and generally high finish.

In private life his never-failing courtesy, strict integrity, and keen intelligence, endeared him to all who came within his influence. The latter months of his life were marked by severe suffering; but to the last he retained that bright calm, the result of a guileless life of labour and of love. He expired on the 19th of March, at the age of seventy-two.

#### JOHN WOOD.

John Wood was born in London on the 29th of June, 1801. His father was a man of considerable ability as an artist, and commenced life as a teacher, but afterwards, from some unexplained cause, entered upon commercial pursuits.

At an early age, it was his son's delight to stand on a little stool by his father's side, to watch him making slight sketches, which he afterwards endeavoured to imitate. Love of Art strengthened with his years. At school he sketched his school-fellows; and at earliest dawn, when all around were locked in sleep, he rose to make outlines from the works of Raphael.

For some time there was no prospect of ever following the bent of his inclination, but at length the wished-for opportunity arrived. Through the kindness of Mr. Baines, a drawing-master, he obtained an introduction to Mr. Henry Sass; and in his studio he made the drawing that admitted him as a probationer at the Royal Academy. He obtained his student's ticket in March, 1819; in 1823 he exhibited his first picture at the Royal Academy, 'Adam and Eve lamenting over the Dead Body of Abel,' which obtained favourable notice. In 1825 he gained the gold medal at the Royal Academy for his picture of 'Joseph expounding the Dreams of Pharaoh's Chief Butler and Baker.'

One of the earliest pictures that attracted the attention of the lovers of Art was his 'Psyche wafted by Zephyrs to the Valley of Pleasure.' This was followed by many other productions of great merit, which obtained for him considerable reputation; while his pictures of the 'Dream of Endymion' and the 'Orphans' greatly extended the fame he had already acquired.

In 1836 the Manchester prize was awarded to his picture of 'Elizabeth in the Tower, after the Death of her Sister, Queen Mary'; but it was in 1844 that he received the greatest stimulus to exertion. This was the competition for the altar-piece for St. James' Church, Bermondsey. He sent in for the award, and was triumphant. Two years after he obtained the £1,000 prize offered by Messrs. Bell and Roe for 'The Baptism of our Saviour.' From this period, until attacked by illness, he produced many works that added considerably to his reputation. In the latter years of his life, he devoted his attention to scriptural subjects, producing, besides his two large works, many pictures of great merit. He died on the 19th of April.

#### THOMAS HENRY NICHOLSON.

Thomas Henry Nicholson, an accomplished draughtsman on wood, died recently at Portland, Hants. His works achieved a very extensive popularity, but without gaining for him the reputation he so richly merited. He was known only to

a limited circle of artists and literary men, and so reserved were his habits of life that he seemed to shrink from public recognition. His merits lay in rich conception and power of hand generally, but he distinguished himself particularly in drawing and modelling horses, and for a long series of years certain of the illustrated journals were enriched by his works. When the late William Behnes was engaged on the model of his 'Lady Godiva,' he required the services of an artist who had had experience as a modeller of animals, and Nicholson was recommended to him. The result of this association was the beautiful model of the horse on which Godiva is mounted. The perfection of the model attracted the attention of Count d'Orsay, who, at the time, was a frequent visitor to the studio of Behnes, and the latter was often at Gore House. The Count engaged Nicholson to assist him in the execution of certain statuettes, whereby he, the Count, won much credit. Equestrian statuettes of the Duke of Wellington, the Marquis of Anglesea, and of the First Napoleon were executed and cast in bronze; works, certainly, among the most beautiful of their class. They were marked by a finish and exactitude of detail which left far behind most similar productions.

Count d'Orsay enjoyed a reputation, both as a painter and a sculptor, and works in both departments were continually in progress at Gore House. While Nicholson worked at the statuettes, the paintings were advanced by Mackay, who was formerly assistant to Mr. H. W. Pickersgill, R.A. These men worked in separate rooms, but retired on the announcement of visitors. Both complained bitterly of the Count's attempts at painting and modelling in their absence, which caused them many an extra week's work. The present Emperor of the French, then living quietly in the neighbourhood, was at that time a constant visitor at Gore House, and it was under his direction, and with his suggestions, that the model of the first Napoleon was made. When the great change came in 1848, and the establishment at Gore House was broken up, Nicholson returned almost exclusively to his drawing on wood, but the power and beauty of his modelling had left such an impression on the Emperor, that he offered him an appointment and establishment in Paris; but Nicholson declined this, preferring to adhere to his drawing on wood and illustrative designs.

Like some other eminent illustrators, he attempted oil-painting, but his essays in this direction were melancholy failures. His reserve and his retired habits militated against the acquisition of that reputation which he ought to have enjoyed. He continued the exercise of his profession until, we believe, a short period before his death, the wood-blocks being sent down to him at Portland.

#### OTTO MUNDLER.

The name of this gentleman will be tolerably familiar to those of our readers who have paid any attention to the proceedings in connection with the pictures acquired by our National Gallery till within a comparatively recent period. To this gallery Mr. Mundler held the appointment of travelling agent during two years, when the post was abolished by the House of Commons; but he continued his services as an occasional coadjutor to the late director, Sir Charles Eastlake, whom he several times accompanied in his conti-

mental journeys in search of pictures; his thorough knowledge of Art—of the works of the old masters especially—combined with excellent classical acquirements, and a great command of foreign languages, rendered his opinions, judgment, and companionship most valuable.

Mr. Mundler was born at Kempten, Bavaria, in 1811. His father desired to make him a Protestant clergyman, and sent him to study theology at Erlangen; but a love of the Arts predominated, and he employed his vacations in visiting all the galleries of pictures within his reach. In 1835 he went to Paris, and employed himself in the same way in the Louvre, till all his pecuniary resources were exhausted, when he entered as tutor in a family at Bordeaux. Returning to Paris after no very long absence, he soon gained introductions to several wealthy amateurs, Russian, German, English, and French, who employed him in the purchase of pictures. In this capacity so much of his time was occupied, that he found little opportunity of devoting his pen to Art-matters; yet, in 1850, he published a critical essay on the Italian pictures in the Louvre, and occasionally contributed papers to some German periodicals.

Mr. Mundler had but recently returned to Paris from a professional visit to Russia, when, while examining, in the *Champs Elysees*, Fortuny's last picture, 'A Marriage at Madrid,' of which some notice appears in a subsequent page, he fell down insensible, and shortly breathed his last, on the 14th of May.

It is stated that he had, for a very considerable time, been engaged in the collection of materials for a dictionary of painters, with their signatures and monograms; but whether the work is sufficiently advanced to make its completion possible by other hands we do not know.

#### GEORGE H. CAMPION.

The death of this artist, on the 1st of April, should not pass unrecorded in our columns. Mr. Campion, who had reached his seventy-fifth year, was one of the earliest members of the Institute of Water-Colour Painters, where he annually exhibited landscapes and other subjects which found favourable criticism from us. As examples of variety in his subjects his last year's contributions may be instanced; these were,—'Highland Royal Mail—Post Delivery—Olden Times'; 'St. Brelade's Bay, Jersey—Gathering Vraick'; 'Deer-Stalkers halting at a Highland Bothy'; and 'Fishing-boats landing their Fish on the Beach, Hastings—Morning.' He was for many years drawing-master at the Military Academy, Woolwich.

#### CHARLES BONER.

We much regret to announce the death of this gentleman, on the 7th of April, at Munich, where he had long been resident, and where he was held in high esteem by the most influential inhabitants of the city and its neighbourhood. Mr. Boner was a man of very varied attainments, possessing a good knowledge of the German school of Art: to him we have been, during many years, indebted for occasional contributions on German Art-matters to our columns. As the author of 'Adventures of a Chamois Hunter'—he was a keen and bold sportsman on mountain and in forest—and other works, his name was not unknown in the literary world of our country.



THE MUSEUMS OF ENGLAND,  
WITH  
SPECIAL REFERENCE TO OBJECTS OF  
ART AND ANTIQUITY.

BY LLEWELLYN JEWITT, F.S.A., &c., &c.

THE MAYER MUSEUM, LIVERPOOL.\*

In my last chapter, while describing some of the more prominent features of the collection, I casually alluded to the Faussett collection of Anglo-Saxon antiquities, and to the Ceramic department of the museum. To these I shall devote my present article. And first as to the FAUSSETT COLLECTION. This unique and almost priceless collection of Anglo-Saxon remains, which includes many of the most choice of the known examples of Saxon Art, was formed in the middle of the last century by the Rev. Bryan Faussett, at Heppington, Kent, and in the family mansion of Heppington it has until recently remained. The collection is the result of the founder's own personal researches into the grave-mounds of our Saxon forefathers, more than 500 of which on the Downs, &c., of Kent were opened by him.

The Rev. Bryan Faussett was the son of Bryan Faussett, the head of a West Kent family, by his wife, Mary Godfrey, who was heiress of

On his own estate a Roman road ran for a considerable distance, and camps, earthworks, and tumuli abounded in the district in every direction. Having now no clerical duties to perform, he amused himself with examining

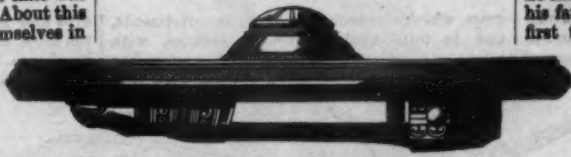


GOLD AND ENAMEL FIBULA.

these and other remains of antiquity which were opened around him, and soon acquired the taste for archaeology that became the characteristic feature of his life. He not only visited every church in Kent, and copied from



GOLD AND ENAMEL FIBULA.



the family of Godfrey of Lydde and of Heppington, at the latter of which places they resided. He matriculated at University College, Oxford. In 1742 he graduated as B.A., and in 1746 as M.A., and nearly at the same time was elected Fellow of All Souls' College. About this time he and his father interested themselves in the cause of Prince Charles Edward Stuart, and thus became objects of suspicion. In 1746 Faussett was ordained at Oxford, where he continued to reside for two years, when he was presented by his college to the living of Abberbury, in Shropshire, and shortly afterwards married Miss Elizabeth Curteis, a lady of a Lincolnshire family. In 1750 his father died, when he resigned his living of Abberbury, and in order to be near his mother, removed to Street-

"Journal of Excavations; or, *Inventorium Sepulchrale*," as he called it, was written in 1757, and the last in 1773. In it the details of examinations of barrows are carefully given, and show how ardent and painstaking an antiquary he was.

Besides these, Mr. Faussett made a large collection of Roman and British coins, and having selected from them the choicest specimens to the extent of some five thousand, melted down the remainder, principally Roman coins and duplicates of those he preserved, to the weight of 160 pounds, and with the metal cast "a bell which still swings on the roof of Heppington, and bears the following inscription:—  
AVDI QUID TECVM LOQVITVR ROMANA VETVSTAS EX-REB ROMANO MR CONFLARI FRUIT D.F.A.S.S., 1766.

"Hear what the glory of Rome says to thee:—  
From Roman brass he caused me to be forged."

This absurd and shocking piece of vandalism is the one dark spot in the career of the Rev. Bryan Faussett, and one which it is much to be hoped he regretted in after life.

The collection of antiquities he formed, and which I am about to notice, was of immense use to Douglas in his "Nenia Britannica," and in it he pays a proud tribute to his character, and to his diligence, care, and skill. Mr. Faussett died early in 1776. His son, Henry

Godfrey Faussett, born 1749, had been his companion in his excavations, and entered fully into the enthusiasm of his pursuits, but becoming a practical man of business at Lincoln's Inn, he made but few and unimportant additions to his father's collections. He was twice married: first to Miss Sandys, of Northbourne Court; and, second, to a daughter of Fettiplace Nott, Esq. By his first wife he left a large family, of which the eldest son was the late Rev. Godfrey Faussett, D.D., Canon of Christ Church Cathedral, Oxford, and a professor in that university, who inherited the estates and the museum.

The museum, however, remained unknown and forgotten, except by the family, until, in 1843, my friend Charles Roach Smith examined it, and in the following year arranged for a



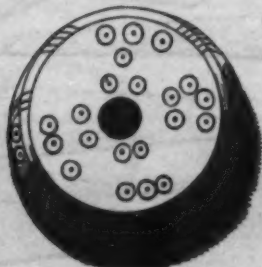
FIBULA.



FIBULA.



PENDANTS, ETC.



IVORY BEAD.



PENDANTS.



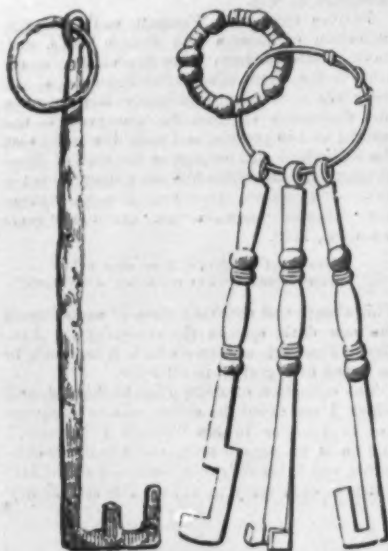
end-House, near Heppington, remaining until nearly the close of his life without preferment.

grave-mound in his neighbourhood, which time and ill health would allow him to visit. Of these excavations and discoveries Mr. Faussett kept a careful diary. The first portion of this

visit of the members of the British Archaeological Association to Heppington, at their first congress held at Canterbury. On the death of Dr. Faussett, in 1863, the pro-

\* Continued from p. 120.

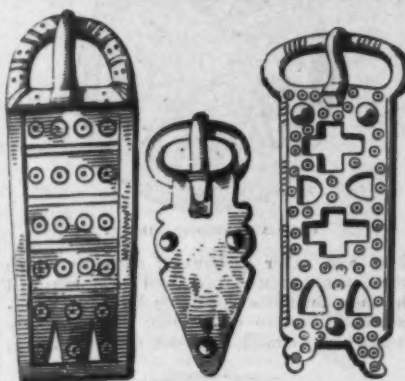
erty came to his eldest son, Bryan Faussett (since deceased), and shortly afterwards to his second son, Thomas Godfrey Faussett. It was necessary, for family reasons, to dispose of



SAXON LATCH-KEYS.

the collection of antiquities, and they were offered for £670 to the trustees of the British Museum. Despite the liberality of the offer, and the memorials of the Society of Antiquaries, of the

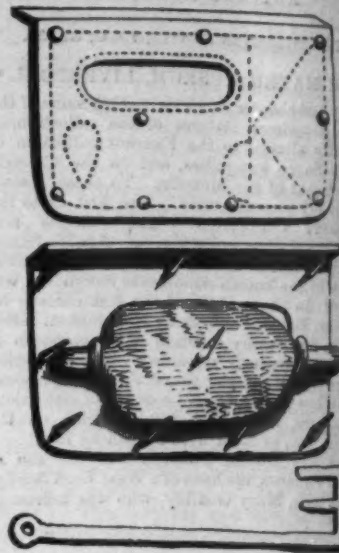
Among the personal ornaments, the fibulae are conspicuous for their beauty, their rarity, and their extreme value. The Kingston fibula—found in a barrow on Kingston Down, in 1771, near the neck and right shoulder of a skeleton—the finest known example of its class, is here engraved. This fibula stands at the head of a class, by no means extensive, characterised by



BUCKLES.

being formed of separate plates of metal enclosed by a band round the edges. The shell of this extraordinary brooch is entirely of gold. The upper surface is divided into no fewer than seven compartments, subdivided into cells of various forms. Those of the first and fifth are semicircles, with a peculiar graduated figure somewhat resembling the steps or base of a

apparently of mother-of-pearl. The second and fourth compartments contain vermicular gold-chain work, neatly milled, and attached to the ground of the plate. The reverse of the fibula



SAXON LOCK AND KEY.

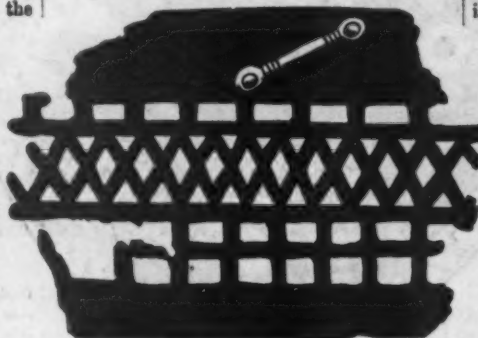
is also richly decorated. The vertical hinge of the *acus* is ornamented with a cross, set with stones, and with filigree-work round its base. The clasp that receives the point of the *acus* is formed to represent a serpent's head, the



SILVER PENDANT.



POMMEL OF DAGGER.



PERFORATED LEATHER.



FIBULA.



KEY.

Archaeological Institute, and other learned bodies, the trustees declined the purchase, and so the acquisition of the splendid assemblage of Saxon antiquities, which would have been the greatest possible boon to students, was lost to the national collection. At this juncture, and a time when liberal offers had been made from abroad for its purchase, Mr. Mayer stepped in and purchased the collection, as well as the diaries and MSS., and added them to his splendid museum, which, as I have already stated, he has presented as a free gift for ever to the town of Liverpool. Thus Mr. Mayer has done that for the nation which the nation itself, through its Government and its trustees of the British Museum refused to do, and has proved himself to be, indeed, a great and noble benefactor to his country.

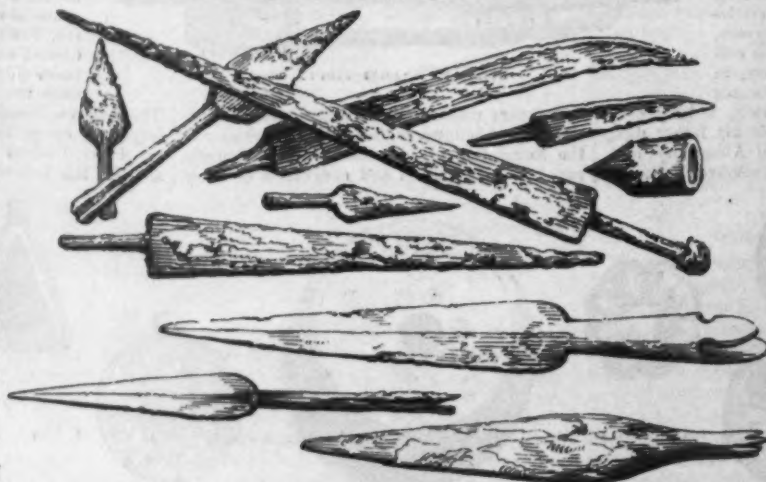
The collection consists of personal ornaments, implements of the toilet, &c.; weapons of various kinds, knives, &c.; domestic utensils, armillæ, scales and weights, glass vessels, pottery, and a large number of miscellaneous objects.

cross, which also occurs in all the compartments, and in four circles, placed crosswise, with triangles. The cells within this step-like figure, and the triangular, are filled with tur-

eyes and nostrils of which, and the bending of the neck, are marked in filigree. This precious jewel was secured by a loop that admitted of its being sewn upon the dress.

Several other circular fibulae of somewhat similar general form, although less elaborate and beautiful in design, are to be seen in the collection. Among them another from Kingston is of silver and gold beautifully wrought, and set with garnets and ivory; and another, still from the same locality, two inches in diameter, is also of silver and gold set with garnets and ivory. Others from Gilton, Sibbertswold, Postling, Barfreston, and other places, are worth carefully noticing.

Of pendants there are many very beautiful examples, which, like the fibulae I have been noticing, require coloured illustrations to exhibit even an idea of their beauty. The gold drops set with garnets, the



SAXON SWORDS, SPEARS, ETC.

quizes; the remaining cells of the various compartments are set with garnets laid upon gold-foil; except the sixth, which forms an umbo, and bosses in the circles; these are composed

beautiful drops in variegated glass, and others which exhibit mosaic or minute tessellated work, are of wonderful beauty and of great rarity; while those which are ornamented



with filigree work, or with interlacings, and chasing, are exquisite in workmanship.

Of beads, a large and beautiful collection is exhibited from the graves at Sibertswold, Barfreston, Gilton, Beakesbourne, Kingston, and other places. They are of amber, of transparent and opaque glass of various colours, of crystal, of amethyst, of quartz, and of coloured clays. The most common materials, are, however, glass and coloured clays, the latter made with great skill and often exhibiting remarkably clever and pleasing patterns. Another usual substance for beads was amber, and lumps of this substance, which have simply been perforated, are not unfrequently discovered in Saxon graves, having evidently been attached to the person by a string. Beads of amber, or rather a single bead of that material, is frequently found near the neck of the skeletons of both males and females, and this is to be explained by the widely prevailing superstition which prevailed in Saxon and later ages, that amber carried on the person was a preservative against the machinations of evil spirits. The beads are of various sizes and forms, some plain, others fluted or shaped into flowers, and of various colours and styles of decoration,—blue, green, yellow, red, mottled, and variegated,—and are all (for there are hundreds in the collection) of extreme beauty and interest. Some beads of silver, from Kingston and Sibertswold, are shown, and are of extreme rarity.

The rings with a bead, or beads, threaded upon them, of which many examples are preserved, were probably earrings, or were worn as pendants from the necklace. The collection also contains some interesting, though simple, finger rings. Another pendant probably was the magnificent ball of native crystal,  $1\frac{1}{2}$  inch in diameter, which was found with some knotted silver wire.

Of châtelines, or girdle ornaments—with which, with other ornaments, the Anglo-Saxon ladies appear to have been profusely decorated while living, and to have been well provided with when dead—those from Kingston, Gilton, Chatham, and Sibertswold, are, perhaps, among the most interesting. By the side of the skeleton of a Saxon lady a bunch of domestic implements—truly a *châteline*—is frequently found. Among these are to be seen tweezers intended for the eradication of superfluous hairs; and these tweezers are so commonly found in graves, that "it is evident the practice of depilation prevailed generally among

The designs of many of these are remarkably elegant, as also are the tags, and other ornaments. Some armillæ must also attract the attention of the visitor to the museum, as well as a large variety of pins, variously ornamented.



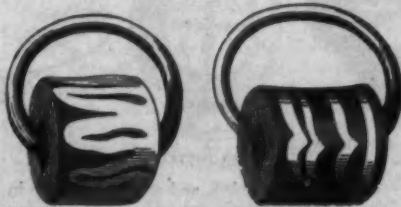
SAXON BEADS.

Combs are somewhat abundant, and of the usual forms. They are generally of bone, sometimes single, and at others double; some of the latter being curious as having guards,



SAXON GLASS.

like those now in use for pocket-combs, to cover the teeth when not in use. One mirror, or metal speculum, alone was found in the Kentish graves; but these are so extremely rare in



EAR-RINGS.

Anglo-Saxon interments, that their scarcity is not surprising. Bronze boxes, probably used for holding sewing materials, and small articles of daily use among Saxon females, are among the more interesting articles of the col-

lection. It will be seen they were suspended by chains to the girdle. Of shears and tweezers are many examples.

Among the weapons are a large number of swords, the average length of which is 2 feet 7 inches, and the width, near the handle, about 2½ inches. They are double-edged, pointed, and taper slightly to the point. The handles are almost uniformly without pommels, the termination being merely a slight transverse projection from the iron strig, for the purpose of securing the wood which completed the handle. Some have highly ornamented hilts, and some also have remains of scabbards. The umbones of shields are also numerous. The bronze basins, used probably for meats when placed on the table, are of remarkably good form; so also are the keys, padlocks, bells, scissors, scales and weights, and other articles.

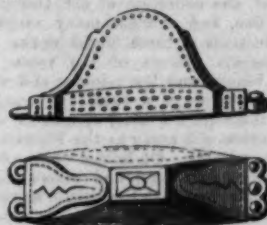
In pottery and glass the collection is very rich both in variety of forms, in materials, and in styles of decoration.

THE CERAMIC COLLECTION, including both pottery and porcelain, formed by Mr. Mayer from every available source, is one of great interest. It is contained in the upper gallery of the museum, which, with but some few trifling exceptions, is devoted to it. One of the divisions of the wall-cases contains a large number of mediæval vessels of various forms, of English and other manufacture—pitchers, tygs, diahes, puzzle-jugs, and every variety of these early fictile productions of our country. Among these is a curious tyg, which bears the date, 1612. There are also some very curious earthenware candlesticks, puzzle-jugs, &c.

This assemblage of curious pots is worthy of an entire chapter being devoted to its illustration. In German, Dutch, and Flemish, many interesting and curious examples are exhibited.

Next comes a large assemblage illustrative of the Staffordshire potteries, including examples by the Mayers—to which family Mr. Joseph Mayer, the founder and donor of this Museum, belongs; the Turners, the Adamsons, the Davenports, and all the more famous of the old potters, including Lakin and Poole, Neale, Enoch Wood,

Spode, Copeland and Garrett, Heathcote, Neale and Co., Hackwood, Williamson, Rogers, Cyples, Palmer, Elers, Shaw, Meigh, Minton,



POMMEL OF SWORD.

Mason, and a host of others—many of the examples being unique, and others of the most extreme interest. The collections of Turner's



SPINDLE WHEEL.

ware, and of Davenport's ware, as well as those of the Mayer family, are very numerous and important.

In Delft ware, both foreign and English, many fine specimens will be noticed. Some of these are inscribed and dated, and are of great interest.



BONE AND RING CHARM.

the Anglo-Saxon ladies." Other instruments are tooth-picks and ear-picks, with many other little "nick-nacks."

Buckles and girdle ornaments are abundant, and are among the most striking features of the collection. Some of these are richly decorated with gold filigree, and precious stones, &c.

The Leeds ware, of which there is a goodly show, is very fine, and some of the pieces are of great beauty. There are also examples of Don pottery, of Rockingham ware, of Brampton ware, of Fulham ware, and of the earthenware produced at other places.

Of English porcelain, or chinaware, the cases exhibit many remarkable specimens. In some departments there are but few and inferior

fine, and of the highest style and value; and there are also excellent examples of Palsmy, Luca della Robbia, Henri Deux, and other wares, of great variety, beauty, and interest. The great features of the gallery are, however, the matchless assemblage of Wedgwood ware, and the equally unique collection of examples of Liverpool pottery and china.

Of the Wedgwood collection it is perhaps

Of the Liverpool pottery and china in the museum it will not, either, be necessary to say much, as I have already spoken at length on the matter in the *Art-Journal*.<sup>\*</sup> It will be sufficient to say that the assemblage presented to view in this gallery is the only collection of its kind in existence, and is one that can never be equalled. To Mr. Mayer the world is indebted for rescuing the history and the



ROMAN POTTERY.

SAXON POTTERY.

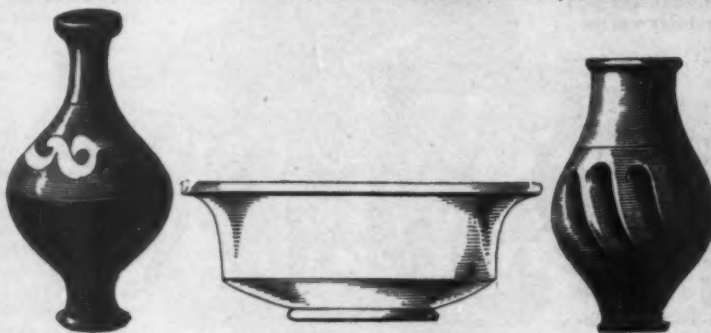
examples, but in others the display is extensive, and all that can be desired. Altogether the collection is one of the finest in existence; and if the authorities of Liverpool would take this department, for a time, under their special care, and make additions where additions are needed—have the whole collection properly classified and labelled—and then catalogued (with illustrations), they would be doing immense service, and make the Ceramic department of the Mayer Museum the most complete and valuable of any in the kingdom. I throw out this hint—and that which I have already offered regarding the British antiquities—to the Liverpool authorities, in the hope that, by acting upon them, they will ultimately make the collection, of which my friend Mr. Mayer's princely gift is so important a nucleus, the most extensive, useful, and valuable, of any in existence.

In this ceramic series, besides what I have already spoken of, the collection of old Derby china is very fine, and exhibits many varieties of the productions of those famed works at different periods. Some of the vases are of extreme beauty, and the painting of flowers on a dessert service is truthful and good. In Chelsea there are not many specimens, and the same remark will apply to the Plymouth and some other makes. Of Bristol china are some examples of tea ware, and others of foreign make, on which the Bristol mark has been added. Of Coalport china there are some simple and pretty specimens, but none of the larger or better

only necessary—so fully has it already been spoken of in our columns,\* in my account of Josiah Wedgwood and his works, and also in my "Life of Josiah Wedgwood,"† and on other occasions—to say that it contains some thousands of specimens from the earliest Queen's ware to the latest improvement and highest perfection in the matchless jasper: and that each division contains an almost endless

examples of the potter's art in Liverpool from oblivion; and to him thanks are due for having given not only the result of his researches in a printed form, but the articles themselves, to the public. The collection taken in connection with the account which I have already given of these pot-works, is one of extreme interest, and it will only be now necessary to refer my readers to that record.

It only remains to be added that the magnificent Museum of Art and Antiquities which I have been briefly describing, along with the "Derby Collection of Natural History" (given by, and named after, the late Earl of Derby), and all the other interesting features of the "Liverpool Free Library and Museum," are open to the public, free of all charge, on four days in every week; and that the public, fully appreciating the advantages thus laid open for them, avail themselves daily of it by thousands, and conduct themselves in the



ROMAN POTTERY.

variety of articles. In Queen's ware many marvellous specimens will be noticed, while in imitation agates and porphyries, &c., the vases are marvellously fine. The same remark will apply to the Etruscan and other wares. In the basalt, or Egyptian black ware, and in the jasper of different kinds, the variety and beauty of the articles is beyond every thing of the kind. The vases—including the Portland vase

most perfectly decorous and praiseworthy manner. The whole of the departments of this admirable public institution are under the general management of Mr. Moore, the excellent curator.

It is pardonable to note, while speaking of the Mayer Museum, that its liberal donor has established at Bebbington, on the Cheshire side of the Mersey, where he resides, a free library, and other institutions, and a public park, at his own cost and charge. At a public dinner given to Captain Mayer—for he holds her Majesty's Commission as Captain of Volunteers—while this notice is passing through the press, it was



ROMAN POTTERY.

class of goods. Of Swansea and Nantgarw scarcely a specimen is to be seen in the Museum. Of Worcester are some interesting specimens, including the Shakespeare service, and many early pieces.

Of foreign china the museum contains a splendid collection, including Dresden, Sevres, Berlin, Copenhagen, and all the famous makes, in great variety. The majolica is particularly

—are many in number, and of great beauty in form and decoration; the plaques, the cameos and medallions, the intaglios, the busts, the trinkets, and other innumerable articles, are all of the highest possible class of Art, and have been collected with the utmost care, and with a total disregard of cost, by Mr. Mayer.

stated that the library founded by him now contains a fine collection of books, and that during the past year the number of readers on the books of the institution was 2,322, and the number of volumes issued no less than 30,362.

The world has ample room for more Joseph Mayers!

\* *Art-Journal* for 1864. † London: Virtue & Co. 1858.

\* *Art-Journal*, 1865, pp. 706, 241, 289. † 1865, p. 286.



## VISITS TO PRIVATE GALLERIES.

THE COLLECTION OF S. MENDEL, ESQ.,  
MANLEY HALL, MANCHESTER.\*

MR. MENDEL'S gallery exhibits, in a manner sufficiently marked, the feeling and direction of thought which have prevailed among our artists who have risen during the last twenty-five years—whose works mark a period, and are similar, without being conspicuously alike, in those essentials which are said to characterise a school. The pith of the Dutch and Flemish schools resides in their domestic and *genre*-subjects; and a *quasi* insoluble enigma has been propounded as to the absence of what is called "High Art" in the Low Countries; but for a solution of the question we have now only to look at home, and, if doubtful of our own authorities, we may refer for confirmation to every Art-community in Europe, where the popular run of subject-matter will be found the same. Our *genre* and domestic subjects are painted with a finish and independence that contrast forcibly with the close and somewhat sharp manner in which we frequently see them treated. The cause of such pleasant diversities is, that every English painter is a free lance—he acknowledges no master.

Besides a multitude of such works of the very best quality, there is also a valuable alloy of pictures, historical, poetical, and sentimental; and these, be it understood, are not attempts, but productions in which the artists, in each case, have proposed and realised a splendid purpose. The first of these to which we turn are two of Mr. E. M. Ward's grand national works:—'The Last Sleep of Argyle' and 'The Death of Montrose.' The former is one of the historical works designed for the decoration of the Houses of Parliament, and was executed as a mural picture for the corridor of the House of Commons, where it forms one of a series—all by Mr. Ward. It represents the last scene but one in the life of Archibald, Earl of Argyle, who took part in that remarkable insurrection in 1685 which seriously menaced the throne of James II., who had then but recently succeeded his brother. Of this work we have already, on various occasions, spoken in terms of the highest praise, and any further eulogy would now be but a repetition of what has been already said.

'The Death of Montrose' is another of that historical series which decorates the corridor of the House of Commons. Like the former work, it has been too often spoken of in our pages to render further description or comment necessary.

'The Emperor Charles V. at the Convent of Yuste,' Alfred Elmore, R.A. This work, painted in 1865, we have always regarded as the most complete of Mr. Elmore's productions. The title scarcely indicates the subject, which, as an expression of sentiment, has a profound and touching interest. The Emperor is simply presented as contemplating a picture, but no sooner is this seen than it is also understood that the interest attaching to what is under examination is absorbing. The story is this:—In 1557, when the life of the Emperor was near its close, he retired to the Convent of Yuste, situated about seven leagues east of Plasencia, in one of the most lovely spots in Spain; having caused to be removed thither certain of his beloved companions—some of the works of Titian. Within a few days of his death the sunshine tempted him into the open gallery, where he sent for the portrait of the Empress, and dwelt for some time in silent meditation on the gentle face which, with its blue eyes, auburn hair, and pensive beauty, somewhat resembled the other Isabella, the great Queen of Castile. He next called for a picture of Our Lord praying in the Garden, and then for a sketch of the Last Judgment, by Titian. He seemed as if taking leave of these favourite canvases, and of the noble Art he had loved with a fondness which neither cares, years, nor sickness could subdue: this ought ever to be remembered with the better points of

Charles's character. He dwelt for some time in silent and unconscious abstraction on these pictures, and was only awakened from his reverie by being spoken to. He complained of being ill, and was removed from the gallery to the sick chamber, whence he never again came forth. (Mr. Elmore's picture was painted in 1856, and exhibited at the International Exhibition in 1862.)

'The Night before Naseby,' A. L. Egg, R.A. It is recorded of Cromwell that on the night before this battle he spent hours in prayer to God to grant success to his army. To capacities of a common order the subject does not offer much that is available, but yet the sight of this admirable and very original picture shows the valuable and telling points that are opened up by well-directed thought. We see Cromwell by lamplight on his knees in his tent: a more earnest representation of the intensity of supplication has never been made. A simple kneeling figure may be entirely barren of suggestion. Perhaps the highest compliment that can be paid to the work is, that it suggests certain of the famous 'Agonies in the Garden.' The artist may or may not have looked at some of these; but whether he has done so or not, the investiture of the head of Cromwell with such an expression is entirely his own. The absence of accessories settles the attention at once on the great essential of the picture, the intensely prayerful expression of Cromwell. In two words, we can only say of this work that it is one of the most powerful and original productions of our time. It was painted and exhibited in 1859.

'The Song of the Troubadours,' P. F. Poole, R.A. Bertrand de Born, Lord of the Castle of Haute Forte, in Provence, the warrior-poet of the twelfth century. This picture will be well remembered by visitors to the Royal Academy, even as long ago as 1854, the year of its production. It is painted from a passage in Thierry's 'History of the Norman Conquest,' in which it is stated that the metrical romances of the twelfth century, being composed and sung by the men who had taken part in the warlike scenes they describe, were distinguished by an energy of expression that is scarcely conceivable in a language which has fallen into the feeble condition now characteristic of the tongue of southern Gaul. The picture presents the troubadour singing to an audience absorbed by the recital of the achievements of himself and his companions. In its chivalrous character the work would speak for itself without the aid of a title. Other works by Mr. Poole are 'Crossing the Stile,' 'Rest by the Way,' and 'The Rugged Path.'

'The Relief of Lucknow, and Triumphant Meeting of Generals Sir H. Havelock, Sir James Outram, and Sir Colin Campbell, Nov. 22nd, 1857,' T. Jones Barker. Mr. Barker has been very fortunate that it fell to his lot to commit to canvas so grand an event as the relief of Lucknow. Its importance was enhanced by the extraordinary circumstances by which it was attended. The relief of Lucknow was effected on the 22nd of November, 1857, by Sir Colin Campbell and the gallant little army that had fought its way from the Alumbagh. The difficulties of such a theme are not to be estimated by the mere composition and painting of such a picture. It contains not fewer than fifty portraits of officers, so well known that imperfections of resemblance would be at once conspicuous. In a centre group, the event of the day is shown forth in the meeting of Sir H. Havelock, Sir Colin Campbell, and Sir James Outram; and Kavanagh may be almost said to form one of the group. Sir Colin having just dismounted, his horse is held behind him by his eyes, and near these is Sir W. R. Mansfield, who raises his cap, as returning the greeting of some brother officer; near to him, and still mounted, is Sir Hope Grant, whose right hand is waving a familiar recognition of some friends in that concourse of heroes. There are Sir W. Peel, Sir David Baird, Brigadier General Russell, Major Anson, Colonel Greathhead, Colonel Roberts, Colonel Nerman, Major A. H. Anson, Captain Allgood, Sir R. Napier, Colonel Alison, Lieutenant Colonel

Metcalfe, Captain W. R. Moorsom, and, we believe, every field-officer who was present. The occasion is one of the most stirring in the history of our Indian wars, and the painter has amply availed himself of the materials placed at his disposal. These were sketches made on the spot by Mr. Lundgren, who accompanied our armies through these campaigns. The scene may therefore be accepted as perfectly authentic. Every notable object appears—the Chuter Munsel Palace, the Red Gate, where General Niel was killed, the Engine House, the Towers of the Gateway to Motee Mahul, the Motee Mahul, the Kaiserbagh, &c.

Perhaps no richer and more varied assemblage of material was ever presented to an artist to deal with. There are the picturesque uniforms of the Indian Irregulars, natives quarrelling over plunder, elephants with the siege-train, a wounded camel, a *sheestie* or native water-carrier bathing the temples of a wounded Highlander, with a number of other incidents whereby the excitement of the occasion is sustained.

This would be a centre-piece in the gallery of the achievements of other nations who maintain pictured records of their military history; but we are essentially a prosaic people, and do not so celebrate our deeds of arms. The manner in which Mr. Barker has acquitted himself in respect of his subject cannot be too highly eulogised. An engraving of this composition, by C. J. Lewis, is published by Thomas Agnew and Sons of Manchester. In this collection, also by Mr. Barker, are portraits of Lord Clyde and Sir James Outram.

To certain of Mr. Mendel's pictures we have devoted space, not so great as they merit, but as much as we can give. There are yet many to follow: these must be rather enumerated than described; but it will be remembered, nevertheless, that they are not in anywise less choice than those already mentioned—as 'Maria,' by W. P. Frith, R.A., 'Don Quixote,' and 'Scene from the *Bourgeois Gentilhomme*,' painted in 1848, certainly the most spirited and characteristic of all Mr. Frith's works; 'The Finding of the Saviour in the Temple,' by W. Holman Hunt. 'A Spanish Dancing Girl—Cádiz in the Olden Time,' by F. Leighton, R.A., with its rich and classic appurtenances, takes us back to the days of the Roman dominion. The picture was exhibited in 1867.

'Lake Lemán, Switzerland,' F. Danby, A.R.A., is an example of an artist whose works are not frequently met with, but we have never seen a picture by him that was not characterised by genius and originality. The extraordinary power and mastery manner of T. Faed, R.A., are shown in a variety of his works, as 'Daddy's Coming,' 'The Flower of Dunblane,' 'The Doctor's Boy,' 'New Wars to an Old Soldier,' 'A Shepherdess,' 'Music hath Charms,' and 'Only Himself.' R. Ansdell, A.R.A., is represented by 'Bullocks Ploughing,' 'Seville,' painted in 1857, and by a later picture 1865, 'A Visit to the Shrine of the Alhambra,' and the 'Halt,' painted in conjunction with Mr. Frith.

In 'Before Dinner at Boswell's Lodgings in Bond Street, 1769,' by W. P. Frith, R.A., we have excellent portraits of Johnson, Garrick, Goldsmith, Reynolds, Murphy, Bickerstaff, Davies, and Boswell. The incident was suggested by Boswell's 'Life of Johnson.'

'My First Sermon,' by J. E. Millais, R.A., is so well known from Mr. Barlow's engraving that it is not necessary to describe it. Mr. Millais' other subjects in the gallery are—'Stella,' a fancy figure in the costume of the last century; 'My Second Sermon,' also engraved by Mr. Barlow; and a subject from Tennyson:

O swallow, flying from the golden woods,  
Fly to her and pipe and woo and make her mine;  
And tell her, tell her, that I follow thee."

'George Herbert at Bemerton,' by the late W. Dyce, R.A., is a work of infinite sweetness, rendered with an amplitude remarkable, considering the limitation of the text. In 'Ænone,' P. H. Calderon, R.A. has embodied much of the tenderness of that exquisite letter to Paris in Ovid's Epistles. 'Home after Victory,' is

\* Continued from p. 156.



also by this painter. 'The Upper End of the Lago Maggiore, with the Town of Palanza,' is one of the most successful of a series of foreign subjects which Mr. Pyne painted some ten years since. In all Sir Noel Paton's works there is a depth and intensity which transcend even the limit he has proposed to himself. In all he does there is maturity of study and a profundity of allusion whereby even the author from whom he painted is enriched. This is eminently the character of 'The Bluidie Tryste,' an affecting story rendered from the twelfth 'Booke of the Harte and Hynde.' Sir Noel Paton is an earnest thinker, and consequently one of the most original painters of our day. By William Linnell are 'Spring' and 'The Gleaner's Return,' and by James Linnell, 'Opening the Gate.' By H. O'Neill, A.R.A., 'Devotion' and a 'Tambourine Player.'

The following must not be passed over:—W. Gale, 'A Greek Lady of Syracuse' and 'The Wailing Place of the Jews,' 'An Egyptian Maiden,' 'A Cairo Flower-girl,' 'God's Messenger,' 'Autumn,' W. T. C. Dobson, A.R.A., 'A Drinking Fountain,' 'The Young Botanist,' G. B. O'Neill, 'The Anxious Mother,' J. Sant, A.R.A., 'St. Cecilia,' C. Baxter, 'Little Red Riding-hood,' Peter Graham, 'A Spate in the Highlands' and 'O'er Moor and Moss,' H. O'Neill, A.R.A., 'A Market-girl,' Puller, 'Landscape with Figures,' Shayer, 'A Gipsy Camp,' T. Sidney Cooper, R.A., 'Sheep,' J. Holland, 'Venice,' John Lewis, R.A., 'Interior of a Mosque at Cairo—Afternoon Prayer,' W. F. Yeames, A.R.A., 'The Chimney Corner,' F. W. Topham, jun., 'Juliet and Friar Lawrence,' W. J. Webb, 'The Lost Sheep,' James T. Linnell, 'The Border of the Moor,' Dante G. Rossetti, 'The Blue Bower,' H. Wallis, 'The Death of Chatterton,' H. S. Marks, 'The Notary.'

By the late John Leech are eight of those humorous and very pointed sketches whereby he made a reputation such as no artist in that line ever made before him. That which has distinguished the drawings of Leech from those of every other artist who has preceded him in the same path, is the entire absence of coarseness and vulgarity from subjects peculiarly open in ordinary hands to the disqualifications of the low grotesque. All Leech's combinations and descriptions are entirely his own, and their freshness causes surprise at the vast fertility of his genius. To all the situations even of our friend "Mr. Briggs" that refinement of allusion, which colours all Leech's works, extends. The subjects here are 'A Frolic Home after a Blank Day,' 'A Shocking Young Lady indeed,' 'A Delicious Sail—off Dover,' 'A Weighty Matter,' 'Scene at Sandbath,' 'Mr. Briggs as a Horse-tamer,' 'The Noble Science,' and 'Want your Door done, Ma'am?' Some of these were exhibited at the Egyptian Hall in 1862. Further, examples of the following painters must be recorded:—F. Leighton, R.A., 'A Venetian Noble Lady of the Sixteenth Century,' F. Sandys, 'A Fancy Head,' A. Solomon, 'French Peasants at Devotion,' Marcus Stone, 'Courtship,' W. J. Grant, 'Amy Robart and Janet Foster.' The above, with those indicated in our former notice, we think, comprehends Mr. Mendel's gallery of English pictures, but there is yet to be enumerated a long and valuable catalogue of foreign Art.

#### WATER-COLOUR DRAWINGS.

These are so numerous that we have no alternative but to specify them under the names of the respective painters:—

G. BARRETT, 'A Classical Landscape.'  
MILLE. ROSA BONHOUR, 'Sheep—Brittany,' 'A Study in the Highlands.'  
R. P. BONINGTON, 'Lord Surrey and the Fair Geraldine,' 'Rousen, from St. Catherine's Hill.'  
MRS. HENRIETTA BROWN, 'A Nabian Girl,' 'The School.'  
F. W. BURTON, 'The Young Miranda.'  
P. H. CALDERON, R.A., 'A French Peasant-girl.'  
G. CATERMOLE, 'The Raising of Lazarus,' 'Salvator Rosa sketching among the Banditti of the Abruzzi.'  
G. CHAMBERS, 'Off Broadstairs.'

W. COLLINS, R.A., 'Fisherman's Bay, Isle of Wight.'  
S. COOK, 'Cloveley.'  
E. W. COOKE, R.A., 'Coast Scene.'  
T. S. COOPER, R.A., 'Cattle and Sheep.'  
D. COX, 'Naworth Castle,' 'Sherwood Forest,' 'View in North Wales.'  
C. DAVIDSON, 'A Surrey Cornfield.'  
P. DELAROCHE, 'The Execution of Lady Jane Grey.'  
P. DE WINT, 'View in Lincolnshire,' 'A Derbyshire Landscape.'  
W. C. T. DONSON, A.R.A., 'A Fair Oriental.'  
J. DYCKMANS, 'Interior of a Flemish Cathedral in the Nineteenth Century.'  
T. FAED, R.A., 'A Spanish Student.'  
W. FIELD, 'A Coast Scene,' 'A Cornfield,' 'On the Thames.'  
C. FIELDING, 'Whitby—the Tide Out,' 'Bembridge Bay, Isle of Wight,' 'View in the Highlands,' 'Off St. Michael's Mount.'  
T. FIELDING, 'Landscape and Cattle.'  
F. O. FINCH, 'A Classical Landscape.'  
B. FOSTER, 'A River Scene—Sunset,' 'Near Hambledon, Surrey,' 'Autumn Landscape.'  
W. E. FROST, A.R.A., 'Cupid and Psyche,' 'Nymphs.'  
J. GILBERT, 'The Banquet at Lucentio's House,' 'Sancho and Dapple,' 'Scene from Twelfth Night.'  
F. GOODALL, R.A., 'An Episode in the Happier Days of Charles I.,' 'Raising the May-pole.'  
W. GOODALL, 'Children at Play.'  
C. HAAO, 'Remains of the Temples of Ba'al-bee.'  
L. HAGHE, 'The Brewers' Hall, Antwerp,' 'Choir of the Church of Santa Maria Novella, Florence.'  
F. HARDY, 'Cottage Life.'  
J. R. HERBERT, R.A., 'The Snowy Peaks of Lebanon,' 'Gebel-el-Kichale.'  
W. HUNT, 'Cymon and Iphigenia,' 'The Cricketers,' 'A Frosty Morning,' 'Devotion,' 'A Cabin-boy,' 'Wild Plums,' 'White Hawthorn and Bird's Nest,' 'Farm-buildings at Strathfieldsaye,' 'Fisher-boy on the Coast,' 'Purple and White Grapes and Apples—the background a Mossy Bank,' 'Apple Blossom, Primroses, Violets, and Bird's Nest,' 'An Orange, with its Reflection seen on a Silver Jug,' 'A Pine-apple,' 'The Gardener,' 'My Elder Brother,' 'An Old Man Reading,' 'Flowers.'  
J. J. JENKINS, 'The Zouaves' Return from the Crimea,' 'The Cottage-door.'  
J. F. LEWIS, R.A., 'A Curiosity Shop in Venice,' 'An Arab Encampment.'  
J. LINNELL.  
"Gives not the hawthorn tree a sweeter shade!"  
J. LINNELL, JUN., 'The First Trial by Jury,' after C. W. Cope, R.A.  
J. T. LINNELL, 'May Morning.'  
E. LUNDGREN, 'Choristers at Seville.'  
H. S. MARKS, 'The House of Prayer.'  
J. E. MILLAIS, R.A., 'A Dream of the Past—Sir Isumbras at the Ford,' 'The Vale of Rest,' 'The Black Brunswicker.'  
J. H. MOLE, 'Gipsy Life,' 'The Gleaner's Return.'  
W. MULREADY, R.A., 'A Life Study,' and another 'Life Study.'  
P. NASMYTH, 'Landscape.'  
O. OAKLEY, 'Rustic Children.'  
J. PHILLIP, R.A., 'Boys Playing at the Bull-fight,' 'The Church Porch.'  
P. F. POOLE, R.A., 'Crossing the Heath,' 'Welch Peasants.'  
S. PROUT, 'Old Well at Nuremberg,' 'On the Thames at Wapping.'  
T. M. RICHARDSON, 'Sunset.'  
D. ROBERTS, R.A., 'Seville,' 'On the Prado, Madrid,' 'Edinburgh, from Craigmillar,' 'Edinburgh, looking towards the Forth.'  
ARY SCHREFFER, 'The Ginour.'  
C. STANFIELD, R.A., 'A Stiff Breeze,' 'A Channel Study.'  
T. STOTHARD, R.A., 'Love and Hope.'  
F. TAYLER, 'Sportsmen at a Highland Bothie,' 'Return from the Ride,' 'The Highland Piper.'  
F. W. TOPHAM, 'The Holy Well,' 'Fortune-telling at Seville.'

J. M. W. TURNER, R.A., 'Virginia Water,' 'Landscape, with a River and Bridge,' 'Edinburgh,' 'The Falls of the Clyde,' 'Hastings, from the Sea,' 'View in Devonshire—Sunset,' 'Cologne,' 'Plymouth,' 'Cassiobury and Park,' 'Lake Constance,' 'Tintagel Castle, Cornwall,' 'Coast Scene—Sunrise,' 'Waterloo, after the Battle,' 'Mountainous Landscape,' 'Distant View of the Alps, from the Rhine,' 'Valley of the Wharfe,' 'Source of the Arvernnon.'

F. WALKER, 'Spring,' 'The Nosegay,' 'A Mossy Bank.'

E. M. WARD, R.A., 'Chabot reading the Act of Accusation to Marie Antoinette.'

E. G. WARREN, 'Partridge-shooting,' Sir D. WILKIE, R.A., 'The Clubbists.'

H. B. WILLIS, 'The Last Load of the Season,' 'Harvest Time.'

#### FRENCH AND OTHER SCHOOLS.

Like the English pictures the foreign works in Mr. Mendel's collection are of the highest excellence. This, indeed, it were scarcely necessary to say when we state that the artists represented are Ary Scheffer, Louis Gallait, Paul Delaroche, Leys, Gérôme, Rosa Bonheur, E. Frère, Meissonnier, and others also of high reputation. 'Ruth and Naomi,' by Ary Scheffer, was, we think, exhibited in Paris, after his death, in 1858: it is a small picture, but has all the quality of his best works. 'Hebe' is by the same; also 'The Holy Virgin,' a subject to which Scheffer, with his lofty aspirations, must have been confident of imparting some subtle essential which he missed in every one of the thousand versions that met his observation. Scheffer always multiplied his difficulties by the breadth and brightness of his lights, thus leaving nothing to the imagination, but working out literally every passage of character he meant to describe. We find in this collection the most remarkable production of Gallait's pencil—'The Honours paid to the Counts Egmont and Horn after their Execution, the 6th of June, 1568.' This picture, so well known, is based upon an incident that very few artists would venture to treat; but M. Gallait presents the subject without in any wise shrinking from its grim realities, which he has qualified by the sympathies of some of the spectators—old soldiers who are deeply affected by their last sight of the two counts. The ever infamous Duke of Alva is present in full armour. In 'Art and Liberty,' so well known by the lithograph by Lemercier, Gallait wins for himself a conspicuous niche among the famous Dutch painters. Both these pictures were engraved for the *Art-Journal*. Of another character is his 'Verges taking the Oath on his appointment as President of the Council of Blood.' 'Columbus,' another of M. Gallait's high-class works, is there; as also 'The Prison Window.' Hence we find in the collection certain pictures by Gallait which may be classed as his best. In 'President Duranti,' by Delaroche, is represented the scene immediately preceding the death of Duranti, who was put to death by the Lignours in 1689, in consequence of his fidelity to Henry III. This picture was in Prince Paul Demidoff's collection. Other works by Delaroche are 'Napoleon Crossing the Alps' and 'Christ on Jardin des Oliviers.' Mr. Mendel is fortunate in possessing two pictures by that eminent and very original painter, Baron Leys: they are 'A Declaration in the Sixteenth Century (Antwerp),' and 'Shooting with the Bow.' To say a little about the works of Leys would be an injustice to him, because his works involve a history of Art previous to the less positive influence of the Renaissance. By Meissonnier there is but one work; but the excellence and importance of this compensates for the absence of others: it is 'Le Corps de Garde,' a composition of nine figures, well known as having been exhibited in London in 1862. 'Denizens of the Highlands' is, to us, one of the most interesting pictures Rosa Bonheur ever painted. There are also by the same lady 'The Charcoal-burners,' 'A Highland Landscape with Sheep,' and 'A Highland Landscape with Shodden Ponies.' 'Prayer at Cairo' is the only picture by Gérôme: it is well-fitted to range side by



side, as to subject, with those very difficult compositions it is the pleasure of this artist to treat. Edouard Frère is represented by several very choice works, some of which are familiarly known to us: they are 'A Boy writing,' 'L'Hiver,' 'Snow-balling,' and 'Playing at Horses.' Of Henrietta Brown is one example, 'Giving Baby a Ride,' by Plassan, 'Perfect Confidence,' by Schreyer, 'French Soldier and Horses,' by Dyckmans, 'Mary at the Foot of the Cross,' E. Dubufe, 'Prayers for the Absent Soldier,' Koeckoeck, 'A Wreck,' and by W. Wyld, 'A Distant View of Monaco,' and 'Venice—Entrance to the Grand Canal,' making, in all, about thirty-five well-chosen examples, principally by artists of the contemporary French school.

## ENGRAVINGS.

Among the engravings are rare and valuable states of celebrated prints by Toschi, Raffaele Morghen, G. Longhi, C. F. Müller, F. Müller, F. Forster, and A. Massard: being 'Christ bearing the Cross,' called 'Lo Spasimo,' after Raffaele; 'The Descent from the Cross,' after Daniele de Volterra; 'La Madonna della Scodella,' after Correggio; 'The Madonna di San Sisto' (at Dresden), after Raffaele; 'The Last Supper,' after Leonardo da Vinci; 'Aurora attended by the Graces,' after Guido; 'St. John writing the Revelation,' 'La Maitresse du Titian,' and 'Apollo attended by the Dancing Muses.' The above mentioned are proofs before all letters. This department also contains Turner's "Liber Studiorum," consisting of seventy-one plates; and of other plates from drawings by Turner, there are twelve impressions of unpublished subjects, and twenty etchings, of which four have not been published. Turner's "Picturesque Views of the South Coast of England" and his "Picturesque Views in England and Wales" give a very long series of engraver's proofs, with etchings of each subject. There are also engraver's proofs of the "Rivers of England," "The Keepsake," "Italy," "The Rivers of France," and an illustration of Scott's Novels, consisting in the whole of 211 engraver's proofs, &c.

It will be at once seen that for a detailed notice of Mr. Mendel's pictures, a volume would not have been too much. The gallery represents principally the most eminent of the contemporary professors of Art, and we observe on the part of the proprietor a determination to reject all pictures of an inferior class. After the description we have given, it need not be said that the utmost care has been exercised to secure the very best representative works; but, possessing already so many of the best pictures of our time, the proprietor may find it difficult to obtain works which he may deem desirable to the completion of his gallery, according to the plan he seems to have proposed to himself. Of the whole it can only be said that the collection is unique as a private property, whether Mr. Mendel intends that it shall, or shall not, represent a school.

## OLD BOND STREET GALLERY.

This is the second Art-Exhibition that has been held in these rooms, and the promoters may congratulate themselves on having got together a more than respectable show of oil-paintings; of those in water-colour we cannot speak so highly: the three *exclusively* water-colour exhibitions now open naturally absorb the best available works of this class. The rooms are, to say the least, limited in area: they are, however, thickly crowded with pictures; indeed, it would have been better were one-fourth of them left unhung, not merely for lowness of merit, but because of insufficiency of wall-space for the proper accommodation of the whole: many works being placed within a few inches of the floor, while others, of minute elaboration, are hung too high to be properly appreciated.

Mr. J. S. Cuthbert's composition, illustrative of the 'Babylonish Captivity—singing the songs of Zion in a strange land' (155), is the

largest, the most striking, and perhaps the best work in the place. Five or six ladies of rank and a few naked children compose the Babylonian audience, and are, especially the latter, capably drawn and painted; but their general treatment must be pronounced inferior to that of their entertainer, the Jewish harpist—a figure felicitously conceived and carefully executed. The artist, while faithfully preserving the marked Israelitish features of the musician, has succeeded in expressing poetic enthusiasm tinged with melancholy; his action is also very fine; but, perhaps, he is represented as unnecessarily swarthy, while, on the other hand, the auditors are, for the most part, perfect blondes—more like Danes than Asiatics. The colour is harmonious. 'Orpheus orco regressus' (20), by A. S. Coke, represents a nude youth sitting mournfully by the sea-shore; although possessing some good qualities, it is nevertheless painted in an affectedly harsh, dry, and unattractive manner. With the drawing we can find but little fault: the expression, not only in the face, but in the general pose (that of thorough despondence and hopeless sorrow), is also very creditable; but these excellences serve to exhibit more prominently the defective and vicious colouring. We would recommend the painter to sit at the feet of Nature for a while. Such good advice we fear would be lost upon Mr. W. Crane, the contemplation of whose 'Love's Sanctuary' (111), would seem to indicate an amount of eccentricity too great for reform; the picture in question presents the incongruity of mediæval treatment coupled with classical costume and accessories. A pilgrim of love, habited as a palmer, is kneeling in prayer before an altar, which appears to be rather an irreverent parody on those to be seen in Roman Catholic and Ritualistic places of worship: lights, sacramental wine, flowers, altar-piece, breviary, &c., are here all burlesqued. The picture, however, though (as regards the subject) has not much to recommend it, shows itself to be the work of one capable of better things. Mr. G. Wells's 'Flower of the East' (5)—so called, we suppose, in allusion to the costume—is a prettily painted girl, of *English* rather than Eastern type. Much superior to this, though certainly not so sweet and sunny, is 'The Gipsy Mother' (10), by A. Rankley—the time is evening, and the woman is leaning over the top of her tent looking out for some one, her husband most probably; in the inmost recesses of the tent her child is slumbering: the entire scene is very natural. 'Juliet' (34), by W. M. Egle, is painted in too smooth a manner, but shows considerable ability. 'The Morning Walk' (41) is as pretty and suggestive a little picture as we should expect to find from the easel of Mr. E. C. Barnes. Mr. C. S. Lidderdale's 'Girl with Letter' (43) is also very charming. In 'Scene from the Tempest' (49), the artist, Mr. C. Roit, would seem to have benefited very considerably by an earnest and attentive study of the works of Mr. W. E. Frost; the nymphs in the background might almost have been taken for the handiwork of this gentleman had they been more correctly drawn. Mr. George Smith sends several of his striking little domestic subjects—'The Sisters' (54), and three others, including a water-colour drawing, all carefully and honestly painted. The painter of 'Cheap Literature' (68), Mr. J. Emms, possesses a power which it is to be regretted is not employed on some subject more worthy of his pencil than this. The satirical title of Mr. W. Weekes' picture (78), 'Connubial Billings,' is calculated to give one a very erroneous idea of the sentiment displayed therein: a coarse old harridan is speaking her mind very energetically to her subdued and inoffensive-looking husband: the expressions are exceedingly well-rendered. 'La Sour Thérèse' (90), by W. M. Wyllie, is a companion-picture to one by him now exhibiting in the Royal Academy; it represents a "pensive nun, devout and pure," proceeding along a road. The colour is subdued and very agreeable. Mr. A. M. Rossi's 'Attractive Song' (135) is chiefly remarkable for its effect of candle-light; the subject is evidently subordinate to the special

object the artist had in view. Mr. F. Barnard's 'London Study' (148) is very good, both for character and execution. Mr. J. Rick's picture (181) is a remarkably promising performance; the colour and drawing are alike excellent: the subject, which is well carried out, is suggested by the following lines:—

"And still she mused how best she might  
Test his affection by pretended slight."

Mr. S. Davidson's 'Helen and Paris' (195) should be examined from a distance, for the painting wants refinement and finish; it possesses spirit and freedom. A sketch by Mr. G. E. Hicks, 'Ringing in the Restoration' (261), is thoroughly well painted; 'Peignoir' (199), by Mr. W. Ridley, although too white, is harmonious in colour; and 'Self-Satisfied' (204), J. Barrett; 'The Sofa Corner' (215), T. Ballard; 'The Invalid' (227), W. Britten; 'A Brunette' (235), H. Carter; and a small contribution of Mr. Smallfield's (254), are all commendable: Mr. Carter's, in particular, shows considerable power.

Mr. A. Corbould sends a capital study of 'Highland Sheep and Cattle' (2); Mr. J. Charlton contributes 'An After Dinner Nap' (91), being an admirably painted sleeping dog; and Mr. R. Ansell, A.R.A., appears in his usual manner in 'The Shepherd's Watch' (37). Of Landscapes we have some good specimens: 'Amberley Wildbrooks' (6), by Mr. G. Chester, is very clever, though it may be a little too like Constable: he could not, however, follow a better master. Mr. J. W. Oakes shines greatly in two little works (33 and 40); J. McWhirter sends a similar number (53 and 67), and of equal merit; Mr. C. J. Lewis's 'On the Thames' (230) is light and pretty, but lacks force; and Mr. G. C. Stanfield sends a well executed representation of 'The Town Walls, Dinan' (101).

In Room IV., containing the water-colours, &c., we need only particularise, 'The First Letter' (277), a very clever little work, by Adeline Maguire; 'Clarence's Dream' (303), by C. Gogin; 'A Frame of Sketches,' by W. E. Frost (374); another of pencil drawings by F. W. Lawson (393); 'Alas! poor Yorick' (378), by A. Fredericks; and 'Lenore' (488), by J. B. Zwecker.

The gallery will certainly repay a visit.

## NATIONAL PORTRAIT GALLERY.

The trustees of the National Portrait Gallery, in the last report presented to the Treasury, express their satisfaction with the ampler space and clearer light obtained at their new apartments at South Kensington, which they regard as a temporary accommodation, provided until they can be permanently lodged in the new buildings in Trafalgar Square, as intended by the late Government. They will now be enabled to exhibit for the first time Sir George Hayter's great picture of the opening of the first Reformed Parliament, in January, 1833—a picture containing nearly 400 portraits, and including, with strangers represented at the bar, all the principal statesmen of the time. The picture measures 17 feet by 10 feet. The trustees made fourteen purchases in the past twelvemonth, bringing the number of purchases up to 217. These fourteen acquisitions are as follows:—'Hogarth,' painted by himself, purchased for £372 15s.; 'Francis Quarles,' by Dobson, 60 gs.; 'Richard Temple, Viscount Cobham,' by Vanloo, £32; 'Leigh Hunt,' by Haydon, 30 gs.; 'Nicholas Ridley,' 30 gs.; 'Lady Hamilton, 1761—1816,' by Romney, 25 gs.; 'The First Duke of Bedford,' by Sir G. Kneller, £25; 'W. Dobson,' the portrait-painter, 1610—1646, by himself, 20 gs.; 'Charles I., a bronze bust by Fanelli, 15 gs.; 'Hugh Latimer,' £15; 'The Earl of Northumberland, Lord High Admiral, 1602—1668,' after Van Dyck, 10 gs.; 'Archbishop Sancroft,' a crayon drawing, by E. Lutterell, £9; 'Henry VII., cast from the monument in Westminster Abbey, and his Queen Consort, Elizabeth of York—the two last purchases costing £5 each. The donations to the gallery are brought up to eighty-two in number by the following gifts in



the past year:—A drawing of 'John Wilkes,' by Earlam, presented by Mr. W. Smith, deputy chairman of the Board of Trustees; 'Lord Chancellor Cranworth,' by G. Richmond, bequeathed; 'Douglas Jerrold,' by D. Macnee, presented by Mr. Hepworth Dixon; a crayon drawing of 'Alexander Pope,' by W. Hoare, of Bath, bequeathed by the Rev. C. Townsend; 'Marshal Lord Beresford,' by Rothwell, presented by Mr. Beresford Hope, M.P. The portrait-gallery was not open during the last Christmas holidays; but, nevertheless, the year brought 24,416 visitors in all.

The Directors have recently added to their collection a full-size three-quarter-length portrait of Louis François Roubiliac, by Adrien Carpentier. This beautiful picture, which is in very perfect preservation, was sold at Messrs. Christie's, on the 30th of April, to Mrs. Noeda, of Wellington Street, from whom the purchase was made for the gallery, at the price of 100 guineas. The picture is signed and dated 1762. From the catalogue of the Society of Artists, which was the precursor of our present Royal Academy, in 1761, it appears that a half-length of Roubiliac, by Carpentier, was exhibited in that year. It is, therefore, open to inquiry whether the present portrait be a replica. The subject was engraved, in mezzotint, by D. Martin, in 1765; and the engraving is inscribed to Robert Alexander, Esq., at Edinburgh, from an original picture in his possession. The present picture was one of a collection of fine paintings at Tong Castle, near Shifnal, the property of Colonel Durant. There exists another life-size portrait of Roubiliac, in wet crayons, in the possession of the great-grandson, and representative of that sculptor, which has never been out of the family. It was taken some years before the Carpentier portrait, and is attributed to Cotes. The artist is represented as modelling the head of a Medusa. In Carpentier's picture he is engaged on the model of the Shakspeare, the marble statue of which was left to the British Museum by Mrs. Garrick. The rough clay sketch of this figure is now at South Kensington. The style of the crayon-portrait very closely resembles that of the "Sydney Sussex" Cromwell. Mademoiselle Roubiliac, the sculptor's only daughter (she married Roger Thomas, Esq., of Southgate), was always extremely careful not to allow the glass to be removed under any pretext, and the portrait is, in consequence, in very perfect preservation. Together with this portrait are the autograph marble bust of the sculptor, a very fine and characteristic work, and a half-length life-size oil-portrait by Vispré, of Madame Roubiliac, née Nicole Celeste, Mademoiselle de Reigrier.

#### DORÉ GALLERY.

FIVE new pictures have this year replaced some of those we have previously noticed in the Doré Gallery, New Bond Street: of these the one which has attracted the most attention is 'Christian Martyrs—reign of Diocletian, Rome, A.D. 303.' There is also a 'Flight into Egypt,' or rather a repose during the flight; 'A View of Mont Blanc'; 'A Landscape containing Ruins of the Château of Haut Barr and Geroldseck, near Saverne (Bas-Rhin); and a woody vista, called 'Spring in the Forest.'

The 'Christian Martyrs' is a scene so thoroughly original in conception, and new in Art, that the observer has to pause and consider the reason of the effect it produces upon the imagination. M. Doré's genius is poetic: he is idealistic almost to a fault. In the higher flights of his fancy, he exerts a command over such pictorial elements as height, distance, space in general, number, and movement, which we take to be altogether without parallel. The danger of this wealth of imaginative power lies in the very facility with which the artist throws his ideas upon the canvas. In purely creative scenes the artist may revel at will. But when historic painting is in question, it is one thing to attempt the intense realism of such painters as Mr. Herbert, in this country, or M. Bida, in France, and another to disregard the

most obvious topographical truth, even when this indication could only heighten the impression produced by the scene. Such is the case in M. Gérôme's much discussed picture of Jerusalem—a work stamped by a wonderfully weird and lurid atmospheric gloom; but where the grand features of the scene, the massive, quasi-cyclopean wall of Jerusalem, the deeply-cleft ravine of the Kedron, the towering "pinnacle of the temple," are all reduced to the level of the ruin caused by siege after siege; and where the moon is represented, not only as a crescent instead of at the full, but out of the zodiac altogether, setting in the north.

We have nothing so bad as this to bring against M. Doré. Still we think he would have done better to give us a shadowy glimpse of the mighty Coliseum, rather than to draw an amphitheatre, which, for certain structural reasons, not necessary to enter into, never could have been built as it is represented. We must remove the word "Rome" from the title—we must even dissociate the scene from any locality on our planet—for the stars that flame and sparkle in the blue vault are not those of any constellation known to Ptolemy. But, in the region of pure imagination, we have a striking, thrilling, ennobling picture. The stone seats of the amphitheatre are empty. The cruel trifling, pleasure-loving crowd—the stern, impassive emperor, or prefect, or consul, have passed from the spot. In the dimly-lighted arena, half seen by a fitful moonbeam, gaunt and weary-looking lions prowl over the corpses of the martyrs, or conclude a fearful meal upon their remains. The shadow veils so much of the horrible actuality of the scene that there is little emotion excited by the view save those of pity and of fear. Above is a pure dome of dark sapphire sky, glooming into midnight on one side, brightened by an invisible moon on the other. From the girdle of fiery "oes and eyes" floats down "a vision of angels, which say that He is alive" in whose name the martyrs fell, and who look with tender compassion on the torn and desolated mortal spoils of those whom they have conveyed to glory celestial.

We have left no room to speak of the other pictures. Their merit is unequal, but in each is some touch of the master's hand. In 'Mont Blanc' the peeping of the grey limestone through the mountain verdure in the near foreground is admirably true to nature; so is the verdure to the left, and so are the wreaths of cloud losing themselves as they kiss the snow-drifts. In the German landscape the effect of wide, far-reaching distance, is admirable. The light of spring shimmers through the green arcades of the forest. In 'The Repose in Egypt,' the after-glow on the horizon, painted with a brush dipped in the very tints of the desert sunset, breathes a wonderful calm. A sphynx looks down from behind on the reposing group, a sphynx whose typical Egyptian features are wreathed into an expression of passive fear and wonder. It is the new religion in the presence of the old—the hope of the world, patiently tarrying, till that which is decrepid and waxed old shall be ready to vanish away.

#### MARBLE STATUE

OF

#### VISCOUNT PALMERSTON IN WESTMINSTER ABBEY.

THE Abbey Church of St. Peter at Westminster has just received an addition to its monuments not unworthy either of the statesman whose life-like features look out from the pure Carrara marble, or of the noble members, (regarded as sculptures) of the great company of patriots, heroes, and men of historic mark, that throngs and crowds the aisles and transepts of the minster founded by the Confessor. High as this praise may sound, it is not too high for Mr. Jackson's statue of Viscount Palmerston.

To speak first of those points which, as underlying all excellence, are perhaps, for that very reason, too frequently and persistently

neglected, the sculptor has been unusually successful in his selection of material. The figure—it is of a size to match the well-known statue of Canning, opposite to which it stands, at the north of the north transept—is cut from a faultless block of pure white marble, as to the selection of which no small care must have been exercised. The virgin hue of the beautiful material is admirably contrasted with that of the pedestal; this is circular, defined by appropriate mouldings (formed of oak and ivy leaves, to denote strength and tenacity), and formed of a grey, almost dove-coloured, Sicilian marble, of a kind which has attained the name of "memorial marble," from its extreme hardness and durability—a stone which it is said that masons and statuary in general extremely object to touch, from the havoc it makes with their tools.

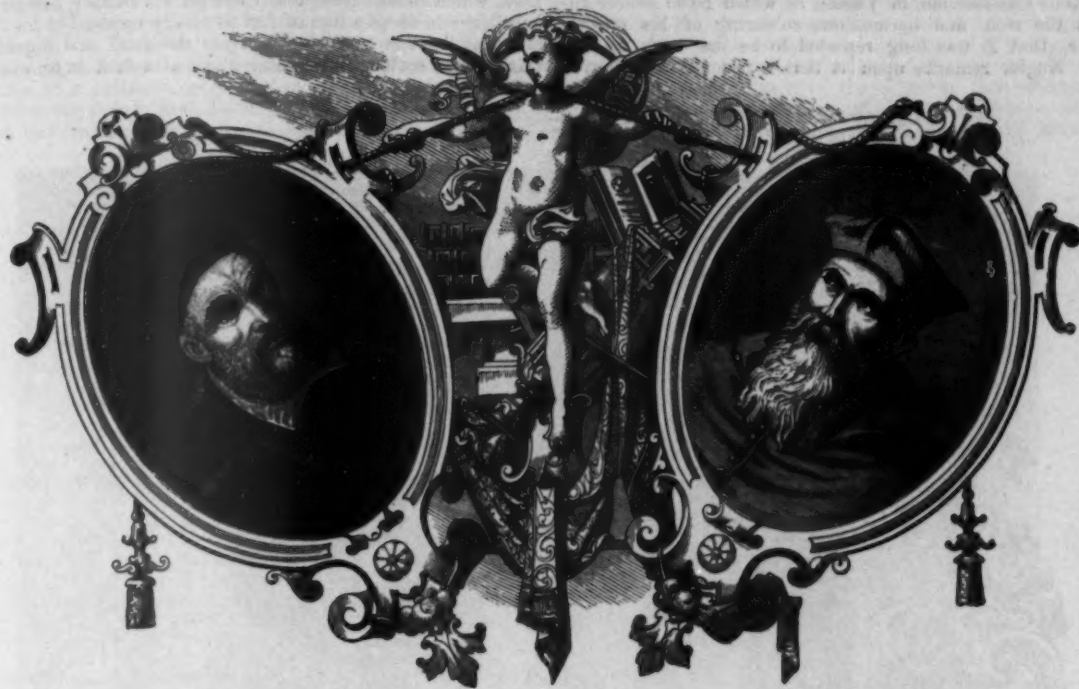
The dazzling purity of the marble appears to be the best advantage from the unusually happy manner in which the statue is lighted. The mountains of marble that conceal so much of the delicate diaper adorning of the work of Henry III. and Edward I. have, in this case, the advantage of shutting out all light but such as is admitted from above. The effect in every statue differs, indeed, from hour to hour, according to the position of the sun in the heavens. The best points of view vary in like manner. From the north-east angle of the transept, the observer catches the features of the statue in question in profile, draped by the full massive folds of the mantle of the order of the Garter. This is, perhaps, the best point of view, although that from the door of the choir is also very good.

The departed statesman is represented at that later prime of life, when, in men of the pluck and stamina which used to distinguish the English gentleman in the great period of parliamentary life, the wisdom of age tempers, without chilling, the fire of youth. The likeness is admirable, and is stamped with a nobility of expression that only rests, like a fleeting halo, upon living features, when they are lighted up by some noble theme. The old cut of whisker, by which, a third of a century ago, the Englishman of a certain stamp was known all over the world, is truthfully given, without being made to look ridiculous, as is generally the case in attempts to represent recently extinct fashions. The finish of the statue is, for the most part, high and well-proportioned to the details. The only criticism we have to offer on this subject is, that somewhat more labour should have been bestowed upon the under-cutting and sharpening of detail of the numerous bows, cords, tassels, and other unnamed ornaments that beset the dress. Considering the way in which so many recent statues are, as people say, "conventionalised," but as we should say, "slovened over," Mr. Jackson deserves great praise for the bold and faithful way in which he has executed these minor incidents of the dress. Having done so much, he should have done a little more. The effect would have been more richness, as well as greater lightness, in the drapery. And the usual objection to rich and tasteful detail of dress—namely, that it destroys the effect of the features—does not apply to the fine and expressive head, on the production of which, we very heartily congratulate Mr. Jackson. It would also, in our opinion, have been better if the gartered leg, with its coveted decoration, had been brought more prominently into view, instead of the right limb. This, however, is a minor fault. Westminster Abbey has had few such additions to its marble-portraits within our recollection. As to the size of the statue, and its height above the spectator, we consider both too great. Mr. Jackson has had no choice, being limited to that already chosen for the statues of Canning, of Peel, and of Malcolm.

The commission was given to Mr. Jackson by Lord John Manners, with the full concurrence of Mr. Cowper-Temple, who is himself a member of the family of the late viscount. Mr. Jackson has also executed a full-sized bust of Lord Palmerston, which is a donation to the Vaughan library, Harrow School, by W. Grant, Esq., of Manchester.



## PICTURE GALLERIES OF ITALY.—PART XV. VENICE.



J. BASSANO.

SEBASTIANO DEL PIOMBO.



LOFTY in the annals of Italian painting stands the school of Venice. It has been the theme—and always a prominent one—of every writer upon ancient Art for centuries, and will continue to be so long as a fragment of the works of her artists remains to testify of their greatness. When other schools of Italy began to decline in many of the highest qualities of painting, that of Venice still held on its way proudly, as if destined to perpetual vitality. Giorgione, Titian, Paul Veronese—what a triad of glorious names are these! With the last, as a writer in our Journal long years ago eloquently said,

"The true greatness of Italian Art finally set at Venice. It threw a gleam, in its dying hour, of a rare cheerfulness and delicacy of splendour on the terraces of the wonderful city of the sea, such as were built by Sansovino and his friend Sammichieli, where her stately nobles were assembled in all their wealthy pomp and keen lusty enjoyment of life, yet assuredly condescending to no unseemly mirth or levity the while; inhaling the Adriatic breeze in their hour of calm relaxation, or celebrating with festivity some great triumph of the Republic, or bending in pious thankfulness before the Madonna. What a flood of silvery radiance, bright as at noonday, or anon of fair golden warmth—like an April sunset, when the sky emulates the primroses and the cowslips in hue, as the autumnal heavens in the evening vie harmoniously with the roseate leafage—lighted up that multitudinous bravery of brocaded robes, and broidered doublets, and turbans of barbarian guests—the holiday array of Portia and all her suitors brought to sup forgivingly together at Bassano's wedding-feast. It suffused stateliest porticoes, and loggias soaring and shining in the background aerially, like sunny ivory, adorned with flowery trees from Nicosia and Alexandretta, from Ormuz and from Ind, and companies of handsome, noble, and yet brighter faces—an assembly and a pageant, indeed, such as was soon afterwards to vanish away from the earth, and leave no other record of itself except these invaluable ones which this magnificent painter has bequeathed us." The quotation reads as if the writer, when he penned it, was standing in the presence of one of Veronese's grand pictures, such as 'The Marriage at Cana,' or 'Jesus at the House of Levi.'

Portraits of two eminent Venetian painters appear on this page: their works, however, differ most widely. JACOPO, or GIACOMO DA PONTE (1510—1592), usually called IL BASSANO, from the place of his birth, was son of Francesco da Ponte, the founder of a family of artists, of whom the most distinguished was Jacopo, whose four sons also obtained considerable reputa-

tion, though not all in equal measure. Jacopo studied in Venice the works of Titian and Bonifazio, and at first painted in the style of these masters; but circumstances recalling him to his native town, he was induced by the surrounding scenery and life of the place to alter the character of his compositions to a kind of *genre* painting, and he is regarded as the first Italian artist who practised this description of works. He chose those subjects in which he could most extensively introduce landscapes and cattle, with peasantry; these he associated with incidents taken from sacred history, of ancient mythology, and, sometimes, without any particular reference to history, represented scenes of country life—cattle, markets, &c. In other examples he omitted figures altogether, representing on his canvases buildings with animals, instruments of agriculture, kitchen utensils, and other objects of still-life. "These works show," says Kugler, "little variety of invention: when we have seen a few, we may be said to be acquainted with all that are in the various galleries: the countenances, too, are all alike; one of his daughters is at one time the queen of Sheba, at another a Magdalene, or again a peasant-girl with poultry." It has been remarked that Bassano and his sons, who followed their father's manner, invariably concealed the feet of their figures; for which purpose cattle or household utensils—pots and pans—are placed before them. Jacopo's works of this domestic kind are most carefully finished, and very brilliant in colour. Among his best pictures of a high class of composition are 'St. Martin dividing his Cloak with the Beggar,' in the town-hall of Bassano; 'The Baptism of St. Lucia,' in the Church of St. Valentino, in the same town; 'The Crucifixion,' in the Berlin Museum; and 'The Good Samaritan,' in our own National Gallery. His cabinet-size pictures of *genre* are scattered about in various European collections, especially those of Italy.

The other portrait, that of SEBASTIANO DEL PIOMBO (1485—1547), represents an artist of a very different type to the one with whom he is associated in the engraving on this page. His right name was Luciani, but he acquired that of Del Piombo, which means "of the leaden seal," from an office he held in the Papal court—keeper of the chancery seal. The post necessitated his adopting the habit of some religious fraternity; hence we find the title "Fra" often prefixed to his name. Del Piombo can scarcely be classed with the Venetian school of painters. He was born in the city, and in early life occupied himself in the study of music, but afterwards directed his attention to painting, and entered the studio of glorious old Giovanni Bellini, who had then reached a very advanced age. Subsequently he became the scholar of Bellini's most distinguished pupil, Giorgione, the earliest of the great colourists of Venetian Art. He commenced his career with portraiture: his works of this kind will bear comparison for character, expression, colour, drawing,

and relief, with those of any age or country. The first great historical picture he executed was an altar-piece for the Church of St. Giovanni Chrisostomo, in Venice, in which he so nearly approached the rich and harmonious colouring of his master, Giorgione, that it was long reported to be the work of that painter. Kugler remarks upon it that it "is not far removed

from the fulness and richness of Titian; and this gives us some idea of what the personal influence of Michel Angelo must have been, which could subsequently compel a Venetian painter of this excellence to adopt a line of Art so totally opposed to his original tendency." The picture represents the mild and dignified St. Chrysostom seated, and reading aloud at a desk in an open hall;



THE INCREDULITY OF ST. THOMAS.  
(Cassell's.)

John the Baptist, leaning on a cross, is looking affectionately and attentively at him; behind him are two male figures of saints, and on the left two female saints, regarding him devoutly. In the front stands the Magdalen, gazing out of the picture at the spectator: this is a majestic figure, a splendid type of the full and

grand Venetian ideal of female beauty at that time. Del Piombo had not reached the twenty-sixth year of his age when he produced this picture. Another notable work of his early time is 'The Madonna,' enthroned, surrounded by six saints. Sebastiano had acquired considerable celebrity in Venice, when



he was invited to Rome by Agostino Chigi, to aid him in decorating the palace of the Farnesina. Here he made the acquaintance of Michel Angelo, whose friendship he acquired, and under whose influence he fell, adopting much of the grand manner of the great Florentine. Tradition says that the object of Michel Angelo in securing the services of Del Piombo was, that the powers of the latter as a colourist might, when employed on his own designs, drive his dread rival, Raffaello, out of the field. With this object he furnished him with the designs for the 'Pieta,' in

the Church of the Conventuali, at Viterbo, and also those for 'The Transfiguration' and 'The Flagellation,' in the Church of St. Pietro in Montorio, at Rome. These celebrated paintings occupied Del Piombo six years, and gained for him universal applause: the former of the two, with regard "to dignity and animation of composition, as well as in beauty of execution," generally takes precedence of the other in the estimation of connoisseurs. But the greatest of his works, perhaps, and that by which he is best known in England, is 'The Raising of



THE RING OF ST. MARK.  
(F. Bordone.)

'Lazarus,' in our National Gallery, painted, according to the tradition just mentioned, from a cartoon by Michel Angelo, and at his request, to compete with Raffaello's celebrated picture of 'The Transfiguration.' Both of these works were executed for the Cardinal Giulio Medici, Bishop of Narbonne, who was subsequently elevated to the papal chair under the title of Pope Clement VII.: they were publicly exhibited together in Rome. The 'Lazarus' was completed in 1519, when public opinion was

almost equally divided as to the greater merits of each. After the death of Raffaello, Del Piombo's picture was sent to Narbonne, where it remained until the Duke of Orleans purchased it in the early part of the last century. In 1792 it was brought to England with the rest of the Orleans gallery—one of high repute—and bought by Mr. Angerstein; in 1824, the collection of the latter gentleman became, by purchase, the property of the nation; and thus the country secured one of the noblest examples of

Italian Art of its best period: there are few works in the gallery in Trafalgar Square, which attract more attention from visitors than this grand, most impressive, and richly-coloured composition—a wonderful work for an artist of long practice and matured powers, yet Del Piombo was but thirty-four years of age when he finished it.

In the museum of Berlin is another very fine picture by this artist, a 'Dead Christ,' supported by Joseph of Arimathea, who is accompanied by Mary Magdalen. The figures are half-length, but of colossal size: the body of the Saviour is represented in the most masterly manner. It is one of his earlier works painted in Rome, and on a slab of slate. But we must proceed to notice some of the pictures still to be seen in the galleries of Venice.

In that of the Academy is an example of a Venetian painter, who, like Sebastiano del Piombo, was a disciple of Giovanni Bellini, though at an earlier period: this is 'THE INCREDULITY OF ST. THOMAS,' one of our engraved illustrations, by Giambattista Cima da Conegliano, the dates of whose birth and death have not come down to us; but he is known to have been engaged at his work between the years 1489 and 1517. Kugler calls him "one of the most prominent of Bellini's followers. His

male figures are characterised by a peculiar seriousness and dignity, by a grand tranquillity in gesture and movement, and by the greatest care and decision in execution. The inanimate expression of his otherwise not unlovely Madonnas is very remarkable. His most distinguished picture, the colours of which glisten like jewels, is in the Church del Carmine in Venice. It represents the Virgin kneeling in an attitude of the most graceful humility before the crib in which the Infant is lying. On the right is Tobit, conducted by a beautiful angel; on the left are Joseph and two devout shepherds; further in the picture are St. Helen and St. Catherine in conversation. The background consists of a steep rock overhung with trees, with a rich evening landscape, with towns in the distance. In this way, as in other Venetian pictures, the combination of a sacred event with other figures takes a new and charming form." Conegliano was accustomed to introduce into the background of his pictures views of the town from which he took his name, with its surrounding scenery: possibly this practice led him to treat 'The Incredulity of St. Thomas,' in a manner quite contrary to the narrative as we find it in the Gospel of St. John, for the incident is described as taking place in an apartment where the disciples were assembled, "the



THE CARNIVAL AT VENICE.  
(Canaletto.)

doors being shut." The artist, however, has chosen an open colonnade as the scene of the interview of Thomas with his Divine Master, and the only witness is a high dignity of the Christian church in his sacerdotal robes and bearing a pastoral staff; another anachronism. These old painters paid little heed sometimes to the historical truths of the events they selected for their pictures. Still, there is in the composition much to admire in a work of that comparatively early period: the figures are dignified, easy in pose, and the draperies are rich, and arranged with considerable elegance.

Paris Bordone (1500—1570) is one of the Venetian artists who founded his style on that of Giorgione; but subsequently, as many of his later works testify, adopted the manner of Titian. Among his most important works is that engraved on the preceding page; it is called 'THE RING OF ST. MARK,' and represents the fisherman, who was on the sea when the saints stilled the tempest, offering to the Doge of Venice the ring he had received from St. Mark as a pledge of the patron saint's goodwill towards the city. This picture was somewhat fully described in our notice last year of the collection in the Academy of Venice. As a

composition little is to be said of it beyond its being a gorgeous scenic display of Venetian costumes and Venetian architecture. The execution is very fine.

There is no painter ranking with the "old" masters, though he was as late as the last century, who is so popularly known in our own country as Antonio Canal, or Canale, commonly called Canaletto (1697—1768). His 'CARNIVAL AT VENICE,' engraved on this page, is, perhaps, his most remarkable picture; at least, we have never chanced to see, nor do we remember ever to have heard of, another interior view from his pencil. This gorgeous apartment is probably one in the ancient palace of the Doge, though we cannot identify it by any of the paintings which decorate the walls. At the further end is seated, in a chair of state, the chief magistrate of the city, with other civic magnates; while the floor of the apartment is crowded with a host of Venetians of both sexes, moving towards the throne to pay their respects to the head of the state. Like all Canaletto's works the picture is painted with the utmost attention to detail and perspective truthfulness.

JAMES DAFFORNE.



## SOUTH KENSINGTON MUSEUM.

## THE LOAN EXHIBITION OF FANS.

THE present exhibition is, as we learn from the introduction to the catalogue, "a part of the scheme of the Department of Science and Art for the Art-instruction of women. To promote this object the Department offered prizes in competition for fans painted by the students in the Female Schools of Art in 1868 and again in 1869. The fan-mount, to which in the first of these years the chief prize was awarded, is included in this exhibition, and it is intended to continue the competition; her Majesty also graciously purposes to offer a fan-prize for competition at the International Exhibition of 1871. Those, therefore, who desire to compete may now have the great advantage of seeing all the best fans which can be brought together, and of studying, not servilely copying, what is in every respect most appropriate, tasteful, and novel, as well as what should be avoided." How far this object may be attained time will show. The immediate result of the Exhibition will be—has, indeed, already been—to invest antiquated fans with an unwonted degree of importance in the eyes of their fortunate possessors; to place them on the same footing with Bow, Bristol, and Plymouth porcelain, as the latest objects of *dilettante* desire; and to raise their price out of all proportion to their artistic value.

The first edition of the catalogue contains 413 examples; but the number now exhibited is considerably greater; and some among the most interesting and attractive in the collection have been added since the opening day.

An amusing and instructive sketch of the history of the fan and its manufacture precedes the catalogue. It is signed by Mr. Samuel Redgrave, under whose charge the arrangement of the collection has been placed. It will be remembered that this gentleman was also entrusted with the formation and arrangement of the Exhibition of Portrait Miniatures held in the year 1866, in the gallery now occupied by the fans, and that he took an important share in the arrangement of the three great Exhibitions of National Portraits in the years 1866, 1867, and 1868: in each case supplying the historical introduction to the catalogue.

An English origin is claimed for not more than fifty of the fans now exhibited, and of these, few offer suggestive hints to the competitors for the proposed prizes. The figures introduced in the pastoral and scriptural subjects of the middle of the last century, are generally characterised by a stiff angularity and a quaint primness, recalling the Art which yet lingers in the sentimental "Valentine" of the present day. But though often ludicrous, these are certainly to be preferred to the simpering insipidity of much of the work of the same age in France.

The fan, No. 47 in the catalogue, made by Clarke, of Ludgate Hill, about 1770, deserves notice for the pleasing combination of colours, and the adaptation of the decorative design to the folds; the execution is, however, poor. No. 65, "The Pamela Fan," so called from its bearing illustrations of the vicissitudes and ultimate matrimonial triumph of that once popular heroine, is brightly and pleasantly coloured, and certainly fulfils what we regard as one important use of a fan—the furnishing of a subject of conversation between its owner and her neighbour at dinner or partner in a dance. No. 82, attributed to the early part of the present century, is of a much higher style of Art: the figure-groups are well drawn, and the decorations are suitable and effective. Among them are some painted imitations of Wedgwood's blue cameos. On No. 206, an English fan of the end of the last century, are printed the laws of the game of whist! A reprint of this would perhaps command a ready sale at the present day.

No. 89, lent by Lady Wyatt, who contributes a large proportion of the English fans, is signed M. Digby Wyatt, and dated 1869. The motto, "Love rules the court, the camp, the grove," is cleverly illustrated in three medallion

paintings: the colouring is rich and effective, though perhaps somewhat too hot in tone. Among the English fans there are few, if any, which are likely to be of equal value with this to the Art-student.

When we turn to the French fans, among much that can only serve to show, in Mr. Redgrave's words, "what should be avoided," we find also much that commands admiration. Indeed, some of the modern French painted mounts are perfect of their kind, and defy rivalry.

The earliest noticeable example of French origin is the large fan-mount No. 215, lent by the Countess de Beaussier, of Paris. It is assigned to the period of Louis XIII., the first half of the seventeenth century: in the centre is a painting representing a court-fête in a forest. The filling up of the surrounding space with scroll-work, cupids, flowers, &c., on a dark ground, is very skilfully contrived. After having been much worn, this fine mount has, like many others in the collection, been preserved from further injury by being framed as a picture. In several instances where this has been done, the subject has been carried on so as to fill a rectangular frame, thus almost entirely concealing the original form.

No. 222, an allegorical representation of the marriage of Louis XIV., is apparently nearly contemporary with its subject. No. 248 treats in a somewhat similar manner the marriage ceremony of Louis XV. with Maria Leszinska, of Poland, this is represented as taking place on Mount Olympus in the presence of the gods. No. 68 shows the fêtes given on the occasion of the marriage of the Dauphin, afterwards Louis XVI., with Marie Antoinette, in 1770. Twenty years later, and we have No. 102, decorated with the bust of Mirabeau and scenes from his political life. Contemporary with this last is No. 275, on which is represented the assembly of the States General in 1789, while on the other side is a statement of the revenue and expenses of the year. No. 97 carries us a stage further, and shows us drawings of the paper money and various decrees of the revolutionary period in contrast with the consulate. Among the modern French fans several relate to court-festivities of the second empire; but the first empire, the restoration, and the reign of Louis Philippe, are, we believe, unrepresented.

Although the examples of fans in *Vernis Martin* owe much of their charm to the unapproachable purity and brilliancy of the varnish to which the Parisian coach-painter of the early years of the last century lent his very English-sounding name, every one of these fans will repay careful study as a specimen of colour and arrangement. Perhaps the finest, though others nearly rival it, is No. 178, the toilet of Madame la Marquise de Montespan. The design consists of three chief groups of figures, painted in rich and varied colours, the intervening space being filled with twelve or fifteen medallions of different sizes containing landscapes, some in violet or blue monochrome, others painted on a gold ground; the exquisite varnish gives to all this the clearness and brilliancy of fine porcelain, while the harmony of colours, notwithstanding the apparent recklessness with which they are used, deserves comparison with some of the best examples of Indian Art.

One of these *Vernis Martin* fans, No. 100, is chiefly in black and grey, obviously intended for the use of a widow, and—as the choice of subject, 'The Widow of Nabal presenting herself to David,' would seem to indicate—for one not quite unwilling to change her state: the subject would afford a favourable opening to an intending suitor. Two at least of the fans here exhibited, Nos 103 and 366, furnish instances of the contrivance to which Gay alludes in his charming poem entitled "The Fan:—"

"The peeping fan in modern times shall rise,  
Through which, unseen, the female ogle flies;  
This shall, in temples, the shy maid conceal,  
And shelter love beneath devotion's veil."

As we have already said, many of the modern French fans are of great beauty; indeed, we cannot but regret that some of these delicate works of Art should be liable to injury

by being mounted and used. The most elaborately finished is No. 146, 'The Adventures of Cupid,' painted by Soldé, lent by the Empress of the French. The little god, disguised as a beau of the period, is taking part in a grand ball in the costume of the age of Louis XV., and is winning the hearts of all by his fascinations. On one side we see him at his toilette, at which a crowd of *amorini* assist: he is seated before a mirror, and as yet the wig is the only article of attire assumed. Another finely-painted mount by the same artist, No. 261, is lent by the Baroness Alphonse de Rothschild. A well-conceived design by H. Lemann, No. 410, is entitled 'Molière surrounded by the Creations of his Genius.' We anticipate several variations on this suggestive theme in the coming competition. Two paintings by M<sup>lle</sup>. Calamatta, No. 226, 'The Fountain of Youth,' and 232, 'The Joys of Youth,' are admirable, both for design and colour; and the flower-subjects by M<sup>lle</sup>. Alida Stolk, of Paris, on the screen near the entrance, are very charming; indeed one of these, representing carnations, is perhaps the most popular and the most generally coveted of the whole collection.

We reluctantly leave many of the examples of modern French painting unnoticed; and must do no more than glance at the Italian and Spanish fans, chiefly of the eighteenth century: the former of these are generally of a graver and better style of Art than we find in the contemporary French examples. One Italian fan, lent by the Queen, No. 278, has for its subject an admirable copy of the 'Aurora' of Guido, made early in the eighteenth century. This is said to have once belonged to Queen Charlotte. A framed fan-mount representing men and women engaged in gardening and husbandry, is described as the fan of Catherine of Braganza. On a Spanish fan of the middle of the eighteenth century is affixed a printed calendar, each day marked with an historical event culled from the annals of various states, those of our own country included.

We have abstained from dilating on the beauty of the sticks and frames, as these, though often very elegant and suggestive in design, are not included in the competition. Neither will we refer to the examples of Chinese, Japanese, and Indian Art included in the collection, further than to justify a second quotation from the poem to which we are already indebted:—

"The fan shall flutter in all female hands,  
And various fashions learn from various lands;  
For this shall elephants their ivory shed,  
And polished sticks the waving engine spread;  
His clouded mail the tortoise shall resign,  
And round the rivet pearly circles shine;  
On this shall Indians all their art employ,  
And with bright colours stain the gaudy toy;  
Their paint shall here in wildest fancies flow,  
Their dress, their customs, their religion show:  
So shall the British fair their minds improve,  
And on the fan to distant climates rove.  
Here China's ladies shall their pride display,  
And silver figures gild their loose array;  
This boasts her little feet and winking eyes,  
That tunes the life or tinkling cymbal pipes;  
Here cross-legged nobles in rich state shall dine,  
There in bright mail distorted heroes shine."

## NAVAL ARCHITECTURE.

Among the many admirably executed models of ships in the naval gallery our attention has been drawn to one of the ship *Chesler*, built at Chatham about the year 1700. The model is executed in pear-tree wood, unvarnished, and while the plain parts of the surface are left unsupplied, in order to reveal the interior construction, all the ornamental details, carvings, &c., are finished with the utmost beauty and accuracy of workmanship, and in this respect especially invite close examination. It is a line-of-battle ship of two decks carrying sixty guns, and closely resembles a model of a ship of about the year 1670, belonging to the Admiralty, Class I., Division A., No. 30, in the catalogue.

We never pass through this magnificent collection without a feeling of regret, that, owing to its position, few visitors reach it until they are too thoroughly exhausted by their previous surfeit of sight-seeing to give more than a



cursorry glance at the numerous admirable models of ships and naval appliances of all periods of our national history.

R. O. Y.

#### SCHOOLS OF ART ANNUAL NATIONAL COMPETITION.

On the eve of our going to press the exhibition of the selected works of the students in the various schools of Art in connection with the Science and Art Department has been opened. We hope to give some account of this next month. The works are this year exhibited in the "Raphael Gallery," as sufficient space could not be found elsewhere.

#### REPORTS OF SCHOOLS OF ART.

**BELFAST.**—A meeting has been held for the purpose of establishing a school in this town, and a provisional committee has undertaken the duty of furthering the project.

**CARDIFF.**—An exhibition of works by students of the Cardiff school was opened some time since; nearly ninety drawings of different kinds were hung. In addition to these, the Marquis of Bute lent for exhibition a collection of about 150 engravings and coloured lithographs, issued by the Arundel Society.

**CRAWFORD.**—The annual distribution of prizes to the successful students in this school has taken place, Mr. T. S. Bazley presiding. The report of the committee states that the classes are still self-supporting, and a considerable amount of sound steady work is being done; but regret is expressed that the advantages offered by the evening classes are not sufficiently appreciated by the working-men of the town.

**CORK.**—The silver medal given by the Company of Coachmakers and Coach-harnessmakers of London, for the best drawing and painting executed in competition with the students of schools of Art engaged in these trades throughout the United Kingdom, has been awarded by the Department of Science and Art to Jeremiah Mullins, a student in the Cork school.

**DEBBY.** though a large and thriving business-town, had not, till very recently, a School of Art; but on the 3rd of May last one was opened, temporarily, at the Mechanics' Institute, under the superintendence of Mr. T. C. Simmonds, from Cheltenham. The accommodation provided only sufficed for about forty students, but nearly one hundred joined the evening classes alone. Under these encouraging circumstances, and with the advice and aid of Lord Belper, chairman of the school committee, and a number of influential gentlemen acting with him, it has been decided to erect a new building sufficiently large for the requirements of about 120 pupils; this is expected to be ready for occupation by the end of the mid-summer vacation.

**LAMBETH.**—The annual meeting for the distribution of prizes to the successful competitors in the School of Art, was held in the month of May, when the Bishop of Winchester delivered an appropriate address. The Rev. Canon Gregory, who officiated as chairman, distributed the prizes to about thirty students; among whom Cyrus Solomon received the gold medal for a study from the life, and George Brooks a silver medal for a model from the antique. The remaining prizes consisted of bronze medals, books, and certificates. The meeting was addressed by the Rev. Mr. Carnes, Mr. Cressy, Mr. H. Doulton, and Mr. Sparkes, head master of the school, whose able and indefatigable instructions have so largely contributed to the excellent position it has long maintained.

**LEADS.**—The local journals report most encouragingly of the success which has followed the Art and Science Institute, though it has scarcely been a year in existence. The School of Art, conducted in the ordinary way under the rules and regulations of the Science and Art Department, has had an average attendance of 100 students; while the number in all the branches of the Institute has averaged 160. The classes for science are also well at-

tended; the instruction given appears, from the information which reaches us, to be such as is more specially adapted to the manufacturing requirement of the locality.

**STOURBRIDGE.**—The report of the council of the Stourbridge school for the last year, read at the last annual meeting, states that the results of the Government examinations had been highly satisfactory, a large number of students having distinguished themselves in the higher grades of work. The evening classes had maintained their numbers as well as their efficiency; but the council had to regret a considerable decrease in the ladies' class. The building occupied by the school was encumbered with a debt of £600, towards payment of which a lady had made a liberal offer, but, from the badness of trade and other circumstances, it had not at present been deemed advisable to make an appeal for aid to the public.

**WARRINGTON.**—The students in this school who had become entitled to prizes at the last annual examination have been presented with them in the presence of a large number of friends and supporters of the institution. Last year 323 pupils received instruction either in the school itself or through its agency. Three Queen's prizes of books were won in the national competition, and seventeen third-grade prizes of books were awarded to students whose works were sent up to London for examination.

**YORK.**—The annual meeting for business and distribution of prizes has taken place. It appeared from the report of the committee that the works of the pupils in the higher section were of sterling character, and in advance of those of the year previous; and that owing to the reduction in the scale of fees, there had been a considerable addition to the number of pupils. The chairman in presenting the prizes remarked that he had great pleasure in doing so, because he thought it was a success on which the pupils might honestly pride themselves, but the effort to earn a prize would have a far more beneficial effect upon them in after years than the mere receipt of a prize in their youthful days.

#### THE MIDLAND COUNTIES FINE-ART EXHIBITION.

ONE of the most interesting features of this Exhibition, to which we briefly called attention in our last, is the assemblage of portraits of "Derbyshire Worthies," gathered together at immense labour from various sources. The collection, it must be confessed, is small, and falls very short of what it ought to be, in a county professedly one of the richest in eminent sons and daughters in every walk of life. But, so far as it goes, it is a remarkably curious and highly suggestive display. Among the more noteworthy of these are—the famous picture of that most famous woman, "Bess of Hardwick," about whom our readers were told a good deal in the account of Hardwick Hall, which lately appeared in these pages\* (this picture is lent, as are many others, by the Marquis of Hartington); the Lady Arabella Stuart, also from Hardwick Hall; William Hutton, the historian of Derby and Birmingham; Dr. Darwin, of "Zoonomia" and "Botanic Garden" celebrity; Admiral Vernon (lent by Lord Vernon), and of whom, in another part of the exhibition, is a remarkable collection of medals, lent by Mr. L. Jewitt, F.S.A.; Sir Richard Arkwright, the "barber"-inventor; Dr. Denman, the father of the Lord Chief Justice (lent by the present Lord Denman); Jedediah Strutt, the successful cotton spinner (lent by his grandson, Lord Belper); Jedediah Buxton, the wonderful mental calculator (lent by Mr. L. Jewitt), of whom, among many equally wonderful feats, it is recorded that, although surrounded by more than one hundred labourers, and in the midst of distracting circumstances, he, in five hours, solved the difficult question put to him by some bystander—In a body, three sides of which are 23,146,789 yards, 5,642,732 yards, and 54,966 yards, how

many cubic eighths of an inch are there? Joseph Strutt, the philanthropist, and founder of the Derby Arboretum; Sir John Cope, Secretary of State in 1629; Samuel Crompton, the inventor; Col. Wilmot, M.P., V.C.; John Whitehurst, the philosopher; Sir John Harpur, 1806 (lent by Sir John Harpur Crewe); Brooks Boothby, the poet; Mr. C. S. Hope, "the courting parson"; the eccentric John Hallam; Col. Newton; Sir C. A. Hastings; Lord Melbourne; Cardinal Pole; "Wright of Derby," the eminent painter, of whose productions the exhibition contains a brilliant collection; Lord Scarsdale, the builder of Kedleston (lent by the present Lord of that title); Samuel Richardson, the novelist, of "Pamela" celebrity; Sir J. Eardley Wilmot (lent by Sir H. S. Wilmot); Sir Edward Wilmot, the celebrated physician; Dr. Pears (by Sir F. Grant); and many others. Besides these, the Duke of Devonshire has lent many portraits of the Cavendish family, including Lord George Cavendish, 1728, known as "Truth and Daylight"; William Cavendish, the father of the present Duke of Devonshire; William, first Duke of Devonshire; Georgiana, Duchess of Devonshire; Charlotte Boyle, Marchioness of Hartington, &c.

Another great feature of the exhibition is the fine assemblage of antiquities, connected with the earliest history of the locality. These consist in part of a large number of flint implements and implements of stone of almost all known varieties—bronze celts, palstaves, socketed celts, gouges, &c.; and a number of cinerary urns, food vessels, and other descriptions of pottery, exhumed from the Derbyshire barrows. In addition to these are many fine examples of Roman remains from *Devantica* and other Derbyshire localities (including a collection of some hundreds of Roman coins found there, belonging to Mr. Jewitt), and of the Anglo-Saxon period, consisting of arms and personal ornaments. These, with the mediæval series including portions of the "find" in the bed of the River Dove, and an extensive series of the traders' tokens of Derbyshire, illustrate the history of the county to a satisfactory extent.

But it must not be supposed, from what has just been said, that the exhibition is local only. On the contrary, it is one of the best yet brought together as a general Art-collection, and its interest is cosmopolitan.

#### ART IN SCOTLAND, IRELAND, AND THE PROVINCES.

**BANNOCKBURN.**—It is proposed to erect a monument to Robert the Bruce on the field of Bannockburn, for which Mr. George Cruikshank is reported to have prepared a design.

**EDINBURGH.**—A preliminary meeting has been held for the purpose of inaugurating a movement for a national monument to the late Sir James Simpson, the eminent physician, who, we believe, was the discoverer of chloroform as an anodyne in surgical cases, &c.

**KELSO.**—The fine portrait of the Duke of Roxburgh, by Sir Francis Grant, P.R.A., now hung in the Royal Academy, is a testimonial to his grace from his Scottish tenantry. It is intended to present the picture to the duke, at his mansion near Kelso, as early in the autumn as may suit the convenience of the donors and recipient.

**DUBLIN.**—Sir Arthur Guinness is reported to have purchased the Exhibition Palace in this city for the sum of £53,000; an increase of £10,000 over the sum offered two years ago by Government for the edifice, which it was intended to convert into a Museum and School of Art.—The Forty-first annual exhibition of the Royal Hibernian Academy opened in the month of May with a collection, including sculptures, of 420 works. It seems to have attracted but few contributors out of Ireland; at least of men whose names are familiar in the higher ranks of Art. Scotland, in the persons of the following members of the Scottish Academy, Messrs. B. Bough, Waller H. Paton, A. Perigal, and W. B. Browne, has sent a few works; but the only "academical" English name to be found



in the catalogue is that of Mr. Sant. The Hibernian academicians muster strongly, in the works of Mr. Jones, the President, Messrs. Catterston Smith, B. C. Watkins, J. R. Marquis, P. V. Duffy, Capt. Beechy, C. W. Nichols, A. Grey, M. Angelo Hayes, T. Bridgford, and others among painters; and among sculptors, Messrs. J. Watkins, J. Lawlor, T. Farrell, and J. Woodhouse. It happens, unfortunately, perhaps, for the interests of this society's exhibitions, that all the London galleries are open at the same time: yet surely out of the many hundred pictures which have not found a place in these latter rooms, it would have answered the purpose of not a few among the "rejected" had they sent their works over to Dublin.

CAMBRIDGE.—The authorities of the University of Cambridge have held a meeting to discuss the question of locality for Mr. Foley's statue of the late Prince Consort, but no decision was arrived at. The sculptor, who had recently visited the town to inspect the various sites and report thereupon, advocates a place in the large room of the Fitzwilliam Museum: another suggestion, emanating from a member of the University, is to erect it on one side of the entrance-hall of the Museum, and to have a statue of the Queen on the opposite side, by way of balance. Professor Selwyn argued for a plan he suggested several years ago, of a building connected by an arch with the west end of the Senate-house, and to be lighted as best suits the sculpture. Our own view of the matter—and we know perfectly well both the Museum and the Senate-house—is, that the former edifice is, in every way, the fittest place for the statue.—The lectures of Professor Sir Digby Wyatt have throughout been exceedingly well attended. One of the last he delivered was on the "Practice of Painting": it was given in the Fitzwilliam Museum.

KENDAL.—Arrangements are progressing for holding a Fine Arts and Industrial exhibition in the Mechanics' Institute of this town, in the month of September.

## ART-UNION OF LONDON.

The following pictures have already been selected by prize-holders.

FROM THE ROYAL ACADEMY.—'Move Eastward, Happy Earth,' C. J. Lewis, 180s.; 'Henry II. and Diana of Poitiers,' A. H. Tourner, 150s.; 'The Village Violinist,' E. Opie, 50s.; 'A Mountain-stream: Aber, North Wales,' J. Taylor, 50s.; 'Near Bethesda, North Wales,' F. Williamson, 50s.

FROM THE SOCIETY OF BRITISH ARTISTS.—'The Stile,' W. Bromley, 60s.; 'River Rance, Dinan, Brittany,' F. T. Lott, 50s.; 'Emmi,' T. Davidson, 42s.; 'A Jersey Interior,' W. A. Atkinson, 40s.; 'The Forsaken Nest,' J. C. Waite, 40s.; 'The Liedr,' J. Peel, 35s.; 'Temple Weir on the Thames,' A. A. Glendening, 30s.; 'Rhayadr Du Falls, Dolgelly,' H. P. Powell, 30s.; 'Fishing Village, Coast of Normandy,' J. J. Wilson, 30s.; 'Life and Still Life,' C. T. Bale, 25s.; 'A Mountain-stream, North Wales,' A. Barland, 25s.; 'The Thames at Wargrave,' G. S. Walters, 25s.; 'Scarborough,' A. Clint, 25s.; 'Fishing,' C. Armitage, 21s.; 'The Path by the Loch,' A. A. Glendening, 20s.; 'Evening on the Wye,' F. Muschler, 20s.; 'Evening,' C. L. Coppard, 17s.; 'Waterfall at Lock Eek, on the Clyde,' J. Burbridge, 15 gs.; 'Tired from the Glean,' Mrs. Backhouse, 15s.; 'The Resting-place,' E. Holmes, 15s.

FROM THE ROYAL SCOTTISH ACADEMY.—'Shiehallion—Sabbath Morning,' J. Cornmarston, 30s.; 'A Fortune in a Tea-cup,' J. C. White, 27s. 10s.

FROM THE NEW BRITISH INSTITUTION.—'The Jungfrau from the Road to Mürren,' S. Hodges, 100s.; 'Blue Bells,' H. Wallis, 70s.; 'Ophelia,' H. Selous, 42s.; 'Glen Etive, Glencoe,' J. Docherty, 40s.; 'Not Enough,' A. T. V. Ball, 30s.; 'Girl and Thrush,' A. F. Patten, 30s.; 'Moonlight on the Coast,' A. Gilbert, 30s.

FROM THE OLD BOND STREET GALLERY.—'Flushing-boats Fishing—Boats running into Harbour,' T. E. Robins, 51s. 10s.; 'On the Moor above Cladich—Loch Awe,' J. J. Bannister, 35s.

FROM THE SOCIETY OF PAINTERS IN WATER-COLOURS.—'The Rialto, Venice,' W. Callow, 50s.; 'Isola Bella, &c.,' C. Smith, 45s.; 'Bay of Naples,' E. A. Goodall, 51s. 10s.; 'Amongst the Apple-trees,' J. J. Jenkins, 30s.; 'Primrose Gathering,' T. J. Naffel, 25s.

FROM THE INSTITUTE OF PAINTERS IN WATER-COLOURS.—'Limburg, with the Cathedral of St. George on the Lahn,' E. Richardson, 94s. 10s.; 'On the Avon, at South Brent, Devon,' J. H. Mole, 50s.; 'From the Capo di Monte, Naples,' T. L. Rowbotham, 25s.; 'At Chilston, near Torquay,' John Chase, 15s. 10s.

FROM THE GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.—'The Awakened Conscience,' J. Haylar, 40s.; 'Moiseged, Fortmaddock,' J. Needham, 15s. 10s.; 'Waiting, watching, hoping still,' J. C. Russell, 15s.; 'The Winner Won,' Helen Thornycroft, 15s.

## NEW BRITISH INSTITUTION.

We confess that an agreeable surprise awaited us on our visit to the private view of the first summer exhibition of the New British Institution (at No. 39, Old Bond Street), consisting of pictures by old masters and deceased British artists. Still fresh from the recollection of the brilliant winter-display provided by the Royal Academy, and knowing something of what we have to look forward to, from the same source, in the winter of the present year, we felt that the prospects of a good collection of works of this description as being now feasible were small. We are glad that, as our readers will perceive, there is so much unusually attractive.

The works on view are 140 in number, chiefly of Italian schools, but comprising undoubted works of Reynolds, Gainsborough, Sir T. Lawrence, Etty, Crome, and other well-known English painters. The series of the earlier pictures commences so far back as the thirteenth century. There are three saints, St. John the Baptist, St. Peter, and St. Paul, by the early painter Ugolino da Siena, which formed part of the Otley collection; having previously adorned an altar-screen, or reredos, in the Cathedral of Santa Croce, at Florence. Originally seven saints were in a row, seven again above them, seven gabled panels at the top of the composition, and seven small *predella* pictures at the foot. The subjects of the last, which are now in the possession of the Rev. J. Fuller Russel, are the Last Supper, the Betrayal, the Crucifixion, the Deposition from the Cross, the Entombment, the Resurrection, and the Ascension. Of the three saints now in the gallery, which are painted with remarkable force and vigour, and show a masterly drawing almost unexampled for the age, St. John the Baptist, partially clad in a red garment, is the finest. There is a quaint and grim trio, St. Francis and two monks, attributed to Cimabue; and a curious figure of the Virgin Mary, standing in a *secco* supported by four angels, dropping her girdle to a Saint (named Thomas in the catalogue, but Francis, we think, in the legend) who is kneeling with upraised arms to receive it. This is attributed to Giotto. These two unquestionable antiques also formed part of the Otley collection.

Omitted from the catalogue, but very conspicuous in the room, is a full-size Assumption of the Virgin, the property of Mr. G. Perkins, which is called a Murillo. The face of the Madonna is somewhat more prim and peaked than it was the wont of this master's pencil to produce: especially when we compare it with other well-known renderings of the same subject. On the other hand, the hair is unusually lovely—a stream of golden auburn over neck and shoulders; and the four little cherubs attendant on their queen, bear the strongest family likeness to the celestial progeny of this great painter.

We have, however, allowed Murillo to break in on the series of the early Italian masters. There are three pictures, the property of Capt. Otley, attributed to Angelico da Fiesole, which repay careful observation. A pair of gabled panels, apparently taken from an altar or reredos, represent respectively the Assumption of the Virgin, and the Annunciation. The twisted figure and questioning face of the Virgin in the latter are wonderfully effective and original. The third is an Entombment of the Virgin, a small, oblong picture, in admirable preservation. It is a composition of eighteen figures, with the Saviour and the Virgin surrounded by angels, in a distant halo of blue. The apostles in the foreground, who are laying the mortal remains of Mary in the tomb, are distinguished by solid golden nimbi. This picture is engraved in Rossini's work, and also in Bardi's 'L'Etrusca Pittrice,' and in both it is attributed to Giotto. The execution is of a far higher order than that of the earlier picture by this master, to which we have referred, although that is not devoid of a certain air of dignity in the countenances.

There is a grim monkish picture of the Sepulchre, by Gentile da Fabriano; an Angel

Gabriel and a Virgin, perhaps from a triptych, by Lorenzo degli Angeli; a sadly damaged Nativity, by Simone Masaccio; a Virgin and Child, quaint and stiff, by Ghirlandajo (born in 1469); a Virgin and Child with raised flowers, by Baldovinette Aloisio. An admirably expressive autograph portrait in fresco of Masaccio concludes the list of pictures lent by Capt. Otley.

We have a large Deposition from the Cross, attributed to Velasquez, of which the upper and lower portions appear to be the work of different artists. A large painting, representing an undraped female lying on a couch, while a cavalier, seated near her feet, is playing on the organ, is inscribed in bold capitals with the name of Tiziano Vecelli (Titian). It is neither a copy nor a *replica* of the well-known picture of Philip II. of Spain and the Princess of Eboli, but a different rendering of the same subject. The face of the man is not that of Philip: the organ in this case replaces the lute in the king's hand. Parts of the female figure, especially the right shoulder, the bust, and, indeed, the face, are very charmingly painted. The lower limbs, however, are clumsy. The pedigree of this picture requires to be made out with care, before it can be admitted to deserve the name of the great Venetian.

Passing by the names of Andrea del Sarto, of Garofalo, of Dosso Dossi, and a finely-painted Lucretia by Francis Floris, we observe a 'Susanna and the Elders,' from the Orleans Gallery, by Guido Reni, a smaller *replica*, apparently, of the picture in the National Gallery. The brown drapery gives rather a sombre appearance to the picture, in spite of the delicacy of the flesh, and the fine rendering of the expression of the limited and alandered beauty.

Close by is a Madonna, attributed to Sasso Ferrato, but with a dim purple replacing the rich and lustrous blue which that master knew so well how to mix; an uncompromising doge—Morosini—by Tintoretto; and a head of Cardinal Fleury, by Philip de Champagne, which is in itself a page of French history. It belongs to Dr. Beggi: but ought to be hung by the side of the Richelieu, by the same painter, added, not so very long ago, to the National Gallery. It is an historic portrait, invaluable to the physiognomist.

We have a very fine and expressive portrait of Anna Maria Schurman, a German lady, born in 1607, who was eminent in music, painting, sculpture, engraving, and languages, ancient and modern, as well as adorned by modest and retiring grace, from Lord Buchan's collection, by Terburg. A rough 'Dance of Villagers,' by Rubens, is full of romping motion. Two Venetian views, by Mariacchi Michie, might be taken for the work of Canaletti. There is an exquisite miniature on ivory, 'Venus and Adonis,' by Carriera Rosalba; and a French lady's head in crayons, *not*, we think, by Greuze; as well as two curious paintings on lapis lazuli attributed to that artist. We say nothing of two 'Rembrandts.' The expression of the face of Christ, bound to the pillar, by Luis Morales, though painful to the last degree, is no less impressive.

A very remarkable portrait by Gainsborough, that of Doctor Dodd, though it has suffered from the hands of cleaners, rivets the attention by its vigorous life. The unfinished autograph portrait of Sir Joshua, and a sketch for the 'Death of Cardinal Beaufort,' now at Dulwich, formerly in the possession of George IV., in which curiously feminine proportions are given to the armed figure leaning over the couch of the dying impenitent, are chiefly valuable to artists. Two landscapes by Crome, two studies by Etty, landscapes by James Ward, Moreland, and by Gainsborough, conclude a list in which we find that we have included no small proportion of the pictures on the walls of the gallery.

It was scarcely to be expected that this first attempt of the directors of the New British Institution to get together even an average number of examples of the 'old painters' could be a success: yet it is a better exhibition than we anticipated, and, at least, offers some subjects worthy of study by living artists, and thus it may be useful.



## SELECTED PICTURES.

## THE VIRGIN ENTHRONED.

G. and A. da Murano, Painters. J. L. Appold, Engraver.

ALL who are conversant with the histories and works of the earlier painters know that the names of many of these artists are derived from, or associated with, the places of their birth or residence. This is the case with the two men whose picture is here engraved, who are known chiefly by the name of Da Murano, though that of one of them is presumed to have been Vivarini: the history of both is very obscure. Kugler makes mention of them thus:—

"Another tendency may be traced in Venice about the first half of the fifteenth century. There is a peculiar melting softness, not deficient in dignity and earnestness, which pervades the pictures of that time. The drapery is in those long and easy lines we see in the Tuscan pictures of the fourteenth century; the colouring deep and transparent; the carnation unusually soft and warm, almost an anticipation of the later excellence of the Venetian school.

"The works in which we see this tendency most completely developed are those of the two conjointly-painting artists, Giovanni and Antonio da Murano, one of the Venetian islands. The last-named belongs to the family of the Vivarini; the former, from the frequent addition of Alamanus to his name, appears to have been a German. Two excellent pictures by them are in the gallery of the Venetian Academy. One, dated 1440, is a Coronation of the Virgin, with many figures; among them some beautiful boys of earnest expression, holding the instruments of the Crucifixion; around are seated numerous Saints. The other, dated 1446, is of very large dimensions, and represents the Madonna beneath a canopy sustained by angels, with the four Fathers of the Church at her side. The colouring is glowing and splendid."

"Several fine pictures by them, dated 1446, are in the inner chapel of St. Zaccaria, Venice. They are of higher and milder expression than those already spoken of." The inner chapel mentioned by Kugler, is a side chapel, in which the two brother artists painted three altar-pieces; one of them is represented in the accompanying engraving. The Virgin, crowned, is seated on a throne, or chair of state, placed in a Gothic niche of elegant design: in her lap is the infant Jesus offering to his mother a rose, while she appears to present him with an apple. The face of the child is very unlike the expression usually given by the old painters; it wears an arch, half-playful look; and is more human than divine. The Madonna's face is deeply thoughtful, sweet, innocent, and maiden-like, as she rests her head tenderly and gracefully against that of her child: the group certainly corroborates Kugler's view of the Venetian pictures of the period, as possessing "a peculiar melting softness, not deficient in dignity and earnestness;" and notwithstanding a formality and stiffness in the arrangement of the composition—qualities these early Italian painters inherited more or less from the Byzantine style, and from which they, for the most part, had not yet separated themselves—the group is most beautiful and attractive, poetical in treatment and pure in its sentiment. The framework, so to speak, in which it is set, with the angels standing with folded arms at the corners of the *sedilia*, lends additional richness to the entire composition.

## PICTURE SALES.

On the 13th of May, Messrs. Christie, Manson, and Woods sold, at their rooms in King Street, St. James's, a collection of about fifty pictures by old masters belonging to the Earl of Dunmore, and removed from his lordship's Scottish seat, Dunmore Castle, Stirling. The following examples are specially noteworthy:—"Landscape," upright, with a river falling in a cascade, a building and sheep on the banks, J. Ruysdael, 230 gs. (Pearce); "Forest-scene," upright, with figures on a road, J. Ruysdael, 225 gs. (Cunliffe); "Landscape," with a boy holding a grey horse, a gentleman in the background, Cuyp, 190 gs. (Præd); "Woody Landscape," with water-mill, cottage, and figures, Hobbema, 650 gs. (Nash); "Rocky Landscape," with Hagar and Ishmael in the foreground, Salvator Rosa, 250 gs. (Brooks); "Portrait of Sir Joshua Reynolds," by himself, 205 gs. (Toovey); "The Young Hannibal," Sir J. Reynolds, engraved, 480 gs. (Brooks).

The following, the property of other owners, were sold at the same time:—"Portrait of Mrs. Whittington, of Theberton Hall, Suffolk," Sir J. Reynolds, 200 gs. (Brewer); "Portrait of Mrs. Marable, F. Cotes, R.A.; a remarkably fine example of this rare artist, one of the earliest members of the Royal Academy, 450 gs. (Plimpton); "Portrait of Mrs. Twiss, Sir J. Reynolds, engraved, 220 gs. (Agnew); "Madonna and Child," Sassoferrato, formerly in the collection of the King of Holland, 455 gs. (Vokins).

Messrs. P. L. Everard and Co., the well-known picture-dealers of London and Brussels, having dissolved partnership, their stock, consisting almost exclusively of foreign paintings, was disposed of by Messrs. Christie and Co., on the 14th of May. About 160 works were submitted for sale, of which the principal examples were:—"Sleep—Evening" and "The Wayside Meal," a pair, by E. Tschaggeny, 145 gs. (Nicholson); "A Calm on the Meuse," P. J. Clays, 195 gs. (James); "Gouthramm Bose and his daughters in 1772," Alma-Tadema, 230 gs. (Ames); "A Pasture in Holland" and "Early Morning on the Flemish Downs," a pair, by J. H. De Haas, 245 gs. (Anson); "The Reverie" and "Meditation," two single figures by Schleifinger, 145 gs. (Bourne); "The First Present" and "Grandmamma's Birthday," both by J. Carolus, 143 gs. (Bourne); "The Pillage of the Convent during the Rebellion in Wurtemberg, in 1524," G. Koller, 300 gs. (Mitchell); "Cattle in a Landscape," C. Troyon, 130 gs. (Mitchell); "Hungarian Smugglers on the Watch," A. Schreyer, 150 gs. (Vokins); "The Breakfast of the Cooper's Children," E. Frère, 225 gs. (Armstrong); "The Love-Letter," F. Willems, 320 gs. (Reitlinger); "Sheep in a Landscape," Rosa Bonheur, 460 gs. (Martin); "A Cavalier," Meissonier, 390 gs. (Reitlinger); "An Italian Mother and Child at a Well," L. Gallait, 710 gs. (J. Dawson); "The Daughter of Zion," a fine gallery-picture, the subject suggested by a verse in the Book of the Lamentations of Jeremiah:—"All that pass, by clap their hands at thee; they hiss and wag their heads at the daughter of Jerusalem," J. Portaels, 880 gs. (Morton); "The Repose," Verboeckhoven, 240 gs. (Myers); "The Four Seasons," an allegorical composition by Dyckmans, 750 gs. (Myers); "A Cottage Interior," with figures spinning, 130 gs. (Morton); "Departing for the Chase—Versailles in the time of Louis XV.," 170 gs. (Myers); "Coming from Church," Baron Leya, a large and important picture, 700 gs. (Armstrong); "The Little Dinner," E. Frère, 150 gs. (Koekkoek); "Supperless," a poor child doing penance, Henrietta Brown, 195 gs. (Koekkoek); "Near L'Isle d'Adam," Jules Dupré, 245 gs. (Gordon); "Thieves in a Fair," L. Knaus, 280 gs. (Gordon); "The Flemish Farmyard," the large and well-known picture by E. Verboeckhoven, 675 gs. (Myers). The whole realised £13,780.

Rarely have we seen the great room at Messrs. Christie's more crowded with visitors than it was on the 21st and 23rd of May,

when the paintings and drawings acquired by the late Mr. Edwin Bullock, of Hawthorn House, Handsworth, were sold. The collection was well known as one of the best in the midland counties—in the works of W. Müller, Constable, and especially of D. Cox, it was, perhaps, unequalled in the kingdom. Mr. Bullock commenced his gallery about forty years ago, and obtained most of his pictures direct from the painters; it will be seen by the prices they reached in what estimation they were held.

The oil-pictures, in number 152, occupied the first day's sale. The chief examples were:—"A View of Venice" and "The Market-Place, Rouen," two small but masterly "bits," by J. Holland, 168 gs. (Cox); "A Bacchantes carrying a Basket of Grapes," W. Etty, 310 gs. (White); "Landscape," with peasants driving sheep, W. Müller, 390 gs. (Agnew); "Yew, near Turner's Hill, East Grinstead," P. Nasmyth, small, 155 gs. (Agnew); "Interior of a Cottage," Wilkie, with figures by T. Fad, small, 110 gs. (McLean); "Weymouth Bay, Constable, 510 gs. (Cox); "River-scene," with boats and a rustic bridge, Constable, 185 gs. (Agnew); "Landscape," an upright picture, with figures on a bridge, a large and masterly work, by A. J. Woolner, 105 gs. (Agnew); "River-scene," with a cottage, and a man and woman fishing, W. Mulready, 180 gs. (Crichton); "Lago Maggiore," W. Müller, 590 gs. (E. F. White); "May-day," P. F. Poole, R.A., small, 235 gs. (Crichton); "The Slave-Market," W. Müller, a small *replica* of the larger picture, or perhaps the finished sketch for it, 900 gs. (Crichton); "Hamstead Heath," looking towards London, two donkeys in the foreground, Constable, 560 gs. (Agnew); "The Playground," T. Webster, R.A., a small and comparatively early work, 410 gs. (Johnstone); "Gillingham, on the Medway," W. Müller, 360 gs. (Grundy); "View in Salisbury Marsh," with a peasant crossing a rustic bridge, Constable, but so unlike the painter's usual style both in colour, touch, and finish of detail, as not to be recognisable as his work, 380 gs. (Agnew); "View in Hampshire," with a cottage and farm-buildings, a boy fishing, a grey horse tethered, female peasant, cows, &c., P. Nasmyth—one of the finest specimens of the artist we have ever seen, and as fresh as when it first left the easel, though painted in 1836, 1,160 gs. (Agnew); "Heath-Scene," with peasants in a cart, cattle, &c., Constable, 780 gs. (Agnew); "Scene from *Comus*," Etty, a beautiful example, 1,005 gs. (Agnew); "The Opera Box," C. R. Leslie, a small oval picture, 260 gs. (Agnew); "Angers," W. Müller, 250 gs. (McLean); "A Present to the Lady of the Village," T. Webster, R.A., 260 gs. (Agnew); "Ruins of Koom Ombo, Upper Egypt—Evening," D. Roberts, 320 gs. (Pocock); "The Happy Days of Charles I.," F. Goodall, R.A., a small *replica* of the large picture, 640 gs. (Agnew); "Scene from *Twelfth Night*," Sir Toby, Sir Andrew, and Maria, C. R. Leslie, 520 gs. (Agnew); "Landscape," with pipeys encamped, J. Linnell, 530 gs. (Agnew); "Monument to Barto. Colleoni, in Venice," D. Roberts, 390 gs. (Vokins); "Landscape, Compton Dando, near Bristol," W. Müller, a very important example of the painter, 1,250 gs. (Agnew); "The Woodlands," with a party of wood-cutters, man on horseback, and a timber-waggon descending a hill in the background, J. Linnell, 1,300 gs. (Cox); "Hamstead Heath," Sir A. W. Calcott, 195 gs. (Rowbotham); "Ruth sleeping at the Feet of Boaz," Sir C. L. Eastlake, 160 gs. (Agnew); "Scene in the Gulf of Salerno, near Vietri," C. Stanfield, 950 gs. (Agnew); "The Highland Shepherd's Home," Sir E. Landseer, the engraved picture, 1,000 gs. (Agnew); "The Rape of the Lock," C. R. Leslie, 1,300 gs. (Agnew); "Alfred the Saxon King, disguised as a Minstrel, in the Tent of Guthram the Dane," D. MacLise, 530 gs. (Walker); we were surprised to see this noble picture sold for a sum so much below its real value, and can only account for it by the fact that the size of the canvas would possibly exclude it from any but a large gallery. "The Reluctant Departure," W. Collins, 1,400 gs. (Agnew); this





G. AND A. DA MURANO. PINK?

J. L. APPOLD SCULPT

THE VIRGIN ENTHRONED.

LONDON. VIRTUE & CO





picture was painted in 1816; we were as much astonished to find it realised a price as high as the sum paid for Maciliso's grand work was low; for there is really but little in the subject, and Collins painted very many better pictures. 'The Dogana, [and Church of Sta. Maria, della Salute, Venice,' J. M. W. Turner, 2,560 gs. (Agnew). Mr. Bullock, we believe, paid Turner £200 for this beautiful picture at the close of the Exhibition of the Royal Academy in 1844: the artist tried hard to induce the purchaser to substitute guineas for pounds, but the latter was immovable, and ultimately gained his point.

A few foreign paintings concluded the first day's sale, of which the following are noteworthy:—'Peasant-woman driving Geese,' C. Troyon, small, but of excellent quality, 210 gs. (Agnew); 'The Chess-players,' E. Fichel, 125 gs. (Permain); 'The Water-cart,' C. Troyon, very fine, 680 gs. (Wallis); 'Scene in Brittany,' with a farmer on a white horse, and a man driving cattle and sheep, Rosa Bonheur, a brilliant example of this lady's pencil, 1,700 gs. (Agnew). The large sum of £32,000 was realised by the sale on the first day.

On the second day the water-colour drawings were submitted: they were ninety-nine in number, of which those by D. Cox amounted to sixty-six, almost the whole of them either painted for their late owner, or were bought direct from the artist. Subjoined is a list of the more important:—'View off Bridlington,' with shipping in a squall, Copley Fielding, 280 gs. (Agnew); 'Reception of the Sheikh of Gournon in the Temple of Ammon, Thebes,' and 'Approach to the Fortress of Ibrim, Nubia,' both by D. Roberts, 175 gs. (Vokins). The rest are by D. Cox:—'Barden Tower, Yorkshire,' and 'View near Sale, Manchester,' 170 gs. (Agnew); 'Bolton Abbey,' 130 gs. (Agnew); 'Welsh River-scene,' with a woman bearing a pail on her head, and 'Landscape,' with a boy driving cattle up a hill, 130 gs. (McLean); 'Welsh Road-scene,' with cattle and ducks, 230 gs. (Crichton); 'Cross Roads,' 375 gs. (Agnew); 'Keep the Left Road,' 200 gs. (Agnew); 'Forest-scene,' with three figures and a white horse, 170 gs. (McLean); 'Landscape,' with a boy and child crossing a rustic bridge, three other figures on a road, 295 gs. (Agnew); 'Stokesay, near Ludlow,' 130 gs. (Agnew); 'Bolsover Castle,' a man with a pony on the road, 240 gs. (Agnew); 'Penmaen Mawr,' 140 gs. (Agnew); 'Boys bathing alarmed by a Bull,' 330 gs. (Grundy); 'Interior of the Picture-gallery at Hardwick Hall,' and another drawing of the same subject, 155 gs. (Vokins); a third 'Picture-gallery at Hardwick Hall,' 300 gs. (Colnaghi).

Towards the latter part of his life, and when he left London to reside near his native place, Birmingham, Cox devoted much of his time to the practice of oil-painting. Nearly forty of these pictures were acquired by Mr. Bullock, and were included in the last day's sale; the principal being:—'Landscape,' with cottages and ferry-boat, 100 gs. (Agnew); 'Landscape,' with figures, a white horse, and a dog, at a gate, 225 gs. (White); 'Inquiring at the Cross Roads,' and 'A Welsh River-scene,' 195 gs. 'Welsh River-scene,' with an angler, and 'Landscape,' with reapers and gleaners, 200 gs.; 'River-scene in Wales,' with anglers, 150 gs.; 'Churchyard, Darby Dale,' 200 gs.; 'Landscape,' with a gipsy-tent, and 'Carrying Vetches,' 160 gs.; 'River-scene,' with boys fishing, and cows—'Early Morning,' and 'River-scene,' with a church-tower, and a peasant's funeral crossing a rustic bridge—'Evening,' 280 gs.; 'Landscape,' with a waggon on a road, and a peasant crossing a rustic bridge, 245 gs.; 'Windor Castle, from the Forest,' 250 gs.; 'Going to the Hayfield,' dated 1849, 425 gs.; 'A Welsh Funeral at Bettys-y-Coed' and 'Landscape,' with two mounted peasants and a dog on a road, 280 gs.; 'Collecting the Flocks in North Wales,' 400 gs.; all these fell to the bidding of Messrs. Agnew—who, it must be acknowledged, show a weakness for securing the lion's share of the best works at a picture-sale:—'Going to the Hayfield,' dated 1853, 400 gs. (White). Four pictures illustrative of the seasons painted by Cox, in 1849, for the decor-

tion of the summer-house at Mr. Bullock's mansion, were knocked down to Messrs. Agnew for 220 gs. The second day's sale realised £12,260: the entire collection produced the large sum of £44,260, of which Messrs. Agnew paid considerably more than a half.

The stock in trade of Messrs. Gilbert and Co., picture-dealers, of Pall Mall and Gracechurch Street, was, in consequence of a dissolution of partnership, sold, on the 28th May, by Messrs. Southgate. The principal "lots" were:—'The Prize Lottery-ticket,' J. T. Lucas, £140; 'Sheep on the Downs,' and 'Cows in the Meadows,' a pair, by T. S. Cooper, R.A., £140 gs.; 'Roussseau and Madame de Warene,' C. Hué, £100; 'Cheyne Walk, Chelsea,' J. B. Pyne, £400; 'Spring in the Wood,' J. Linnell, 450 gs.; 'Welch Cottage-Home,' F. Goodall, R.A., £300. Three drawings by Birket Foster—'A River-scene,' 'Sunset,' and 'An Old Farm-house,' were disposed of for £140. The whole produced upwards of £10,000. The names of the purchasers did not reach us.

Mr. George Rennie's collection of modern paintings and water-colour drawings—upwards of 150 in number—was sold by Messrs. Christie and Co. on the 4th of June; realising upwards of £14,000. The most noteworthy drawings were:—'Bolton Abbey,' J. D. Harding, 115 gs. (Vokins); 'A Spanish Girl,' and 'Eastern Dancing-Girls,' a pair by E. Lundgren, 150 gs. (Vokins); 'Harvest Home,' Walter Goodall, 75 gs. (Bartlett); 'Rustic Courtship,' W. Lucas, 80 gs. (Wilson); 'Pendennis Castle,' J. M. W. Turner, engraved in the "Southern Coast," 135 gs. (Vokins); 'The Musicians,' F. Walker, 90 gs. (Agnew); 'Sir Toby and Maria,' J. Gilbert, 90 gs. (Lewis); 'Cattle Drinking,' Rosa Bonheur, 84 gs. (Agnew); 'Entrance to the Court of Orange Trees, Seville,' D. Roberts, R.A., 140 gs. (Vokins); 'The Hayfield,' D. Cox, 86 gs. (E. White); 'Welsh Landscape,' with peasants and a grey horse, D. Cox, 95 gs. (E. White); 'Langdale Pikes, Cumberland,' C. Fielding, 185 gs. (Cole); 'A Highland Scene,' with figures and cattle, C. Fielding, 180 gs. (Vokins); 'Spanish Gipsies,' F. W. Topham, 300 gs. (Agnew); 'The Return from Hawking,' F. Taylor, 210 gs. (Vokins); 'The Gleaner's Return,' Birket Foster, 298 gs. (Everett); 'The Cigarette,' F. W. Topham, 140 gs. (Edgeley); 'View of Cadiz,' C. Stanfield, R.A., 145 gs. (Vokins); 'Bird's-nest and Apple-blossom,' W. Hunt, 140 gs. (McLean); 'Good Night!' W. Hunt, 120 gs. (Wilson); 'Melon, Grapes, Apricot, Plums, and Red Currants,' W. Hunt, 135 gs. (Vokins); 'The Highland Bothie,' F. Taylor, 135 gs. (G. Smith); 'Interior of a Cathedral,' and 'The Zwinger Palace, Dresden,' a pair by S. Prout, 167 gs. (McLean); 'An Italian Fruitseller,' Guido Bach, 90 gs. (Johnson); 'Interior of a Church,' with an old woman at her devotions, J. Dyckmans, 119 gs. (J. Willis); 'Fishing-boats in a Squall off the Mumbles,' E. Duncan, 215 gs. (Collins); 'Early Morning on the Snowdon Range,' H. B. Willis, 305 gs. (Robinson).

The oil-pictures, nearly the whole of which are of small cabinet-size, included—'Comrade Remembrance, Marseilles Prison,' W. P. Frith, R.A., 160 gs. (Pearce); 'The Pet Calf,' R. Ansdell, A.R.A., 101 gs. (Johnson); 'The Raffle,' G. Smith, 115 gs. (Bartlett); 'The Wapping Shore, Scotch Shooting-match,' J. Faed, R.S.A., 245 gs. (Lewis); 'Nell Gwynne and the Beggar,' M. Stone, 94 gs. (Waugh); 'Souvenirs—Old Letters,' F. Wyburd, 90 gs. (Wells); 'The Ford,' T. Creswick, R.A., 225 gs. (Agnew); 'Highland Cattle—Early Morning,' R. Beavis, 125 gs. (Gladwell); 'Wooded River-scene,' F. R. Leo, R.A., with cattle and sheep by T. S. Cooper, R.A., 195 gs. (Vokins); 'The Guard-room,' L. Ruiperez, 159 gs. (Williams); 'Both Puzzled,' E. Nicol, A.R.A., 450 gs. (Cox); 'Sheep and Lambs, Chickens, &c.,' E. Verboeckhoven, 215 gs. (Agnew); 'The Return from Waterloo,' M. Stone, 145 gs. (Agnew); 'The Village School,' E. Duverger, 190 gs. (McLean); 'Ruth,' C. Landello, 110 gs. (Collins); 'View on the

Scheldt,' E. W. Cooke, R.A., 225 gs. (James); 'Spanish Flirtation,' J. B. Burgess, 210 gs. (Vokins); 'Landscape with Cattle,' T. S. Cooper, R.A., 400 gs. (Bartlett); 'The Music-party,' L. Ecosura, 135 gs. (Bartlett); 'The Artist's Studio,' Alma Tadema, 450 gs. (Agnew); 'The Artist's Atelier,' E. Frère, 203 gs. (Leslie); 'The Last Load,' F. Goodall, R.A., 325 gs. (Agnew); 'The Thunder-cloud,' J. Linnell, 760 gs. (Bartlett); 'The Brittany Peasant,' F. Goodall, R.A., 420 gs. (McLean); 'Interior of the Bazaar, Girgeh, Upper Egypt,' W. Müller, 395 gs. (Agnew).

At the conclusion of the sale of Mr. Rennie's collection of pictures, Messrs. Christie proceeded to dispose of the sculptured works executed, and left unsold, by the late Mr. B. E. Spence, of Rome; they were submitted to public competition by order of his executors: several of these works have been engraved in the *Art-Journal*. The result of the sale only confirms what we have frequently had occasion to remark, that there is little or no taste for, and less desire to acquire, ideal sculpture on the part of our patrons of Art. Portrait-statues and busts are "plentiful as blackberries;" they gratify one's vanity or they may proclaim our good deeds, and English sculptors manage to live by them; while, as a rule, imaginative works are little more than "drugs in the market." We feel ashamed to note down the prices paid for Spence's examples, several of them productions of much beauty and elegance. —'Highland Mary' 121 gs. (Vokins); 'Sabrina,' 210 gs. (Bowring); 'Flora Macdonald,' and 'Psyche,' 173 gs. (Agnew); 'Oberon and Titania,' 200 gs. (Vokins): these are all life-size statues. The following are somewhat smaller:—'Rebecca,' 32 gs. (B. Benjamin); 'The Lady of the Lake,' 50 gs. (Miller); 'Psyche,' 66 gs. (Savage); 'Lavinia,' 48 gs. (Miller). The two next are third-size figures:—'Highland Mary,' 69 gs. (Black); 'Psyche,' 56 gs. (Vokins). The three following are statuettes:—'A Boy with a Bird's-nest' and 'Spring,' 66 gs. (Vokins); 'Boy with a Flute,' 28 gs. (Sherbourne). Busts—two of 'Venus,' and one of 'Young Augustus,' 50 gs. (Cox). Two small statues by the late John Gibson, R.A., closed the day's proceedings—these were 'Ballarina' and 'Cupid,' both bought by Messrs. Vokins, at the cost of 176 gs. The whole nineteen works only produced £1,425! With such facts before us, what hope can there be for English sculpture of the highest class?

We report the following sales in Paris since our last list.

Among the pictures belonging to the Count C. Castellarco, sold on the 2nd of May, were:—'The Circumcision,' G. Bellini, £324; 'Portrait of Caesar Borgia,' Francia, £440; 'Portrait of a Lady,' Porbus, £164; 'Portrait of Laurent de Medicis, nephew of Pope Leo X., ascribed to Raffaele, £444.

The collection of M. Jacques Reiset, sold in May, included:—'The Salutation,' Fragonard, £168; 'The Virgin and Infant Jesus,' Francia, £120; 'A Nobleman of the Court of Charles II.,' Van Keulen, £106; 'Portrait of Madame Vigée Le Brun, painted by herself in 1776, £1,140. This lady, for whose portrait so large a sum was given, was a pupil of Joseph Vernet and Greuze; and a member of all the principal European academies of painting, except our own, though she passed some time in England, and painted the portrait of George IV., when Prince of Wales, and of Lady Hamilton, with others. According to Mr. Stanley, she was living in 1838; but had evidently then reached a very advanced age. 'Portrait of the Princess of Conty,' Nattier, £160; 'Portrait of Elizabeth of France, daughter of Henry IV. of France, and wife of Philip IV. of Spain,' Porbus, £238; 'Portrait of Marc Antonio,' the engraver, ascribed to Raffaele, painted about 1540, £168; 'Portrait of a Woman,' Rembrandt, £270; four decorated panels from the Hôtel de la Villière, Herbert Robert, £480; four other panels of a similar kind, by the same painter, £148.

### THE RUSSIAN INDUSTRIAL EXHIBITION.

THE Russians are often accused of imitating servilely the nations of Western Europe, but in the matter of the opening of their exhibition they have certainly not exposed themselves to this reproach. No ceremony whatever took place on the opening day. On the 27th of May the building was consecrated, as all buildings in Russia are, and the following morning the doors were thrown open to the public. The Imperial family had already visited it privately, so that on the opening day the court circle was but poorly represented, and the attendance of the general public was by no means large. This augurs ill for the financial success of the enterprise, but it is easily explained. Most of the rich families of Petersburg had already

gone to the country, or were on the point of starting, and few of them, we fear, will visit the hot, dusty capital during the summer months.

Of the exhibition building we have already spoken in our introductory notice. On entering it by the principal doorways, the first impression is decidedly favourable. There is certainly a slight look of crowding, but the general effect—the pale-coloured, roughly-carved wood above and the bright coloured, tastefully arranged, exhibits below—is very fine. Unfortunately, from no point can a general view of the whole be obtained; for it is composed of six distinct buildings, and even in the principal of these the *coup d'œil* is prevented by the central garden. It is with this principal building that we have almost exclusively to do, for it contains nearly all the objects of Art-industry exhibited. The other buildings, irregularly grouped around this central one, are devoted respectively to

machinery, agricultural implements, vehicles, and locomotives, appliances for the help of the wounded, and alimentary products. In these various sections there is but one case we wish to mention. It does not contain products of Art-industry, but it shows, under a very tangible form, the progress Russia has recently made in intellectual and religious liberty, with which all other progress is closely connected. We refer to the *maisonnette* constructed for the sale and gratuitous distribution of Bibles in the vernacular. Until a few years ago the sale and importation of Russian Bibles were strictly prohibited; now, the holy synod, the highest ecclesiastical authority in the country, has entrusted to Baron Modeste Korff 60,000 copies for distribution. With the other exhibits in these subsidiary buildings we have nothing to do, for we intend to confine our attention exclusively to those objects which form the



connecting link between Art and Industry. By means of the exhibition we shall endeavour to show what peculiar, national Art-industries Russia possesses, and in how far she cultivates successfully those which have become the common property of European nations. For this purpose we propose to take up in succession the various kinds of artistic products exhibited. And first, of glass, porcelain, and terra-cotta.

In the Paris Exhibition of 1867 it was satisfactorily proved that in the manufacture of glass as a material, England stood unrivalled. If we may judge from the display of crystal glass in the present exhibition, we may safely say she has no reason to fear the rivalry of Russia. It may be fairly described as bad. The material is impure and deficient in transparency, the forms are for the most part heavy, and signs of clumsy manipulation are every-

where apparent. The directors of the Imperial Manufactory, evidently conscious of their weakness in this department, have sent only three specimens: a decanter, a pair of water-glasses, and a pair of *coupes*. These are all small and unimportant, but they are sufficient to show the quality of the material and workmanship. They are good, though not original, in design, but very imperfect in execution; and the engraving upon them, though of the simplest kind, is very indifferently executed. The glass exhibited by the private manufacturers has all these defects, and, in addition, heaviness of design, often amounting to clumsiness. Decidedly in this branch of Art-industry the Russians have still much to learn.

Of the coloured and enamelled glass we can speak much more favourably. In this department the Imperial Manufactory has attained, under the able direction of the brothers Bona-

fede, a high degree of excellence. The material and workmanship of the objects exhibited are alike interesting. Of the materials, two deserve special mention as being, so far as we are aware, peculiar to this manufactory. The one is a peculiar kind of *jaspé*, a beautiful dark grey substance produced by deoxidizing crystal glass; the other, called *purpurine*, a fine, rich coloured substance, believed to be what Pliny calls *ematinon*, is a crystallisation of the oxide of copper.\* We observe, too, in one of the articles exhibited, *Aventurine*, which we imagined was made only in Venice. The forms of the objects exhibited are almost all Venetian. In the ornamentation there is more

\* The production of this substance was discovered last century by Dr. Mattioli; but at his death the secret was lost. In 1846 it was again discovered by Justinian Bonafede, and has since been perfected by his brother.



originality. Old Russian decoration has been extensively used, and applied with great success. In this respect a milk-jug and cups deserve special mention; the material resembles closely old Venetian glass, but the *motif* of the decoration is taken from Russian lace. The enamel upon it is much thicker than that on Bohemian glass, and is said to be much more durable. A liqueur bottle with drinking cups, enamelled and inlaid with artificial gems, is curious; the cups, said to be copies of old Russian vessels (*charki*), have precisely the appearance of Scotch *quighs*. A marked contrast to these is presented by a few reproductions in enamelled glass of old Arabian brzen vessels. They are rigid, but not ugly, in form; and the ornamentation, much simpler than is generally found in Arab works of Art, is very beautiful. Beside these stands a vase of original form with Persian ornament. These interesting objects we hail with pleasure as signs of progress in the right direction. If Russia is to add her quota to modern Art-industry, she can do so only by reviving and developing her own ancient Art, and introducing into Europe the artistic forms and ornamentation of the past. In this task material assistance has been rendered by the recent publication of a history of Russian ornamental Art by the Stroganoff school in Moscow. We shall hereafter have occasion to speak of this work.

With regard to porcelain, as well as to glass, the Imperial Manufactory deserves to be first mentioned, as showing the highest point the Ceramic Art has attained in Russia. The most ambitious specimen exhibited is "The Reubens Vase." In so far as it is a close imitation (copy?) of Sévres ware, it is creditable; but the artist has signally failed when he has attempted to be original. He has placed on both sides, immediately below the handle, a bull's head of cold-white, unpolished surface, which contrasts most unpleasantly with the rich-coloured, polished surface of the rest of the vase, and gives an unfinished look to the whole. A fillet of crude green colour attached to the horns serves to heighten the disagreeable contrast. Much more pleasing is a less pretentious vase, enamelled with old Russian ornamentation. In these vases in which gilt bronze is introduced it is invariably heavy and inelegant in design. Some imitations of *viens Saxe* deserve commendation. Of the porcelain exhibited by private firms the best is not made in Russia, but imported from France. Its only title to find a place in the exhibition is, that it has been painted in St. Petersburg—almost exclusively, we must add, by French and German workmen. It is not remarkable either for originality of design or for beauty of workmanship. The only native manufacturers who deserve special mention are M. Korniloff, of St. Petersburg, and M. Lagusina, of Moscow. In their exhibits there is some fine colour and some good, simple, "legitimate" ornamentation from Russian *motifs*; the flower-painting is less successful. This recalls a general remark we have to make on Russian Decorative Art, not only on porcelain, but in all the branches we have had an opportunity of examining. So long as the ornamentation is purely mathematical, it is generally good, and often extremely ingenious: floral decoration is by no means so good; but still, for the most part, creditable: in the third stage, the introduction of animals, the drawing is generally positively bad. Of all animals, that which the Russians like most to represent, is the horse in all his varieties, from the elegant, sleek, high-stepper of the "Perspective" down to the angular, ill-favoured little horse of the "Steppes." The result is that they are constantly showing, in the most glaring way, their weakness in drawing and their need of good schools of design. A commencement has been made in this direction by the reorganisation of the Ecole de la Bourne, in St. Petersburg, and the establishment of the Stroganoff school in Moscow, but other institutions have not yet had time to elevate the Decorative Arts in general throughout the country. Even in specimens from the Imperial Manufactory—among others, a set of plates which have been much admired—the drawing is bad.

Before quitting the subject of pottery, we ought to mention a small collection of earthenware vessels, executed by the scholars of the Stroganoff school. They are excellent copies of old German ware. A vase, and some other articles, in *terra-cotta*, exhibited by M. Abakumoff, are good in design. Of the vases in coloured marble, of which many are exhibited, some of the smaller ones are exquisite in design and execution.

In connection with the Imperial Manufactory of porcelain is a manufactory of mosaics, which are largely used in the Russian churches. In ecclesiastical matters the Russians are extremely conservative; in their religious pictures, they have preserved intact the Byzantine tradition, both in material and in style. Hence the necessity for the production of mosaics. The exhibit of this industry is very interesting. Numerous specimens are shown of the 20,000 shades of colour which the Imperial Manufactory produces, and several specimens of pictures—religious, *genre*, and landscape. The religious pictures are good reproductions of old Byzantine work; and the landscapes, though by no means pleasing, display some dexterous workmanship. A substitute for mosaic, for the exterior decoration of churches, is exhibited by the Stroganoff institution; it is a peculiar kind of painting on fire-brick. The colours are deficient in brilliancy; but it is said to be very durable, and capable of resisting extremes of heat and cold: it has not been, as yet, however, sufficiently tested.

As the general result of our observations, we may say that in the manufacture of glass and porcelain Russia has still much to learn from her Western neighbours, both as to quality of material and beauty of design. If she wishes to compete with them successfully, she must institute technical schools and schools of design. The Imperial Manufactories fulfil their mission creditably by pointing the way to excellence, but that is not enough. Really good work of this kind will only be attained when the workmen have the means of receiving a thorough technical education: until then the manufacture will retain the character of a weakly exotic plant.

D. MACKENZIE WALLACE.

### THE RECTIFICATION OF THE KENSINGTON ROAD.

THE old adage, "Give a dog a bad name and hang him" has been exemplified in the great storm in a tea-cup which has been raised, in Parliament and in the newspapers, as to the accomplishment of a very simple and proper bit of road-surveying at South Kensington.

The question lies in a nutshell. Any one with an eye accustomed to the ranging of lines can see on the ground, and can see still better from the roof of the Albert Hall, that the southern boundary of the Kensington Road makes an ugly "dog's-leg" to the south, just by the ninth mile-stone from Hounslow. All along this part of the road, as far as the eye can reach, this line of frontage is helplessly irregular. The rails bounding the park follow more sweeping curves, but bend in and out in considerable undulations.

The centre line of the Albert Memorial Hall, and of the Horticultural Gardens, is determined by rules of ichnography which no engineer could neglect. The *terra-cotta* piers, which are to carry the gates of the court, are, properly, built symmetrically with the main structural lines. The bend of the road cuts at an angle on these piers, and the rectification of this ugly crook is a matter of self-evident propriety.

The road requires widening opposite the hall, by about half its present width, encroaching to that extent on the park, but

improving the entire locality by the removal of an eyesore which would make the whole affair a hooting-stock to foreigners. A few trees must go: they are not the old, secular, trees of Kensington, but younger plants, not too large either to remove or to replace. Even were it otherwise, the idea of destroying the architectural effect of the whole group of buildings in order to preserve a few trees, which may last for as many years as the edifice may—let us hope—for centuries, does not bear serious discussion.

So simple is the matter, for which, indeed, we believe, that all proper authorisation had been duly obtained, that no one would have said two words about it, had it not unluckily come under the supervision of that very much talked about official whom, we believe, there is the best authority for calling a "Hedile." This officer, that his "hedileship" should be adorned by at least one act in the service of "Art," bethought him to bring in a bill to effect that which, if let alone, would have effected itself. Now so successful has the person in question been in accumulating a larger share of personal unpopularity in a shorter time than has previously been done by any individual in any House of Commons, that it is enough he should propose and honourable members will oppose—the project what it may—from the good sound instinct that the proposition must be wrong.

Over all that great populous province, called London—a panoramic view of which, sketched from the lofty dome of the Albert Hall, would present a picture unrivalled in Europe—a few mornings ago arose, if one could have resolved the inarticulate hum into its elementary discords, a great chorus of wonder and discontent. It regarded those few square yards by which, as was evident from that stand-point, the road beneath ought to be straightened—a matter within the competence of any parish-surveyor, and as to the propriety of which no one who possessed information on the level with the duties of that not very onerous office, could entertain a moment's doubt.

What was the cause of this chorus of discontent, so general, so steady, and so loud, that even the writer of these lines—though not altogether unfamiliar with the spot—came to examine it with some vague doubt of bungle or of job? The cause was simply this, that the exigencies of party-government had put the wrong man in the wrong place. That he had so persistently done the wrong thing, in the worst manner, that it had become impossible for him to do even the right thing, because by his manner of doing it it would have appeared wrong. For this cause the Imperial Parliament had resolved itself into the likeness of a parish vestry. A road was not to be made straight, if that straightening was proposed by the contemners of the procedures and the professors of Art.

It was a melancholy thought, on glancing over that dimly canopied cradle of western civilisation, that from temple, and tower, and hall, the voice and the teaching of Art were excluded, so far as administrative incapacity could insure the veto. A city which the Pharaohs, the great Assyrian builders, or the emperors of the Augustan age might have been proud to embellish, is committed to the edileship of a person utterly incompetent: it is discreditable to this progressive age that so much power should be given where there is manifest incapacity to use it for any good or high purpose.



## CHARLES DICKENS.

THE *Art-Journal* must not be the only journal in Europe that takes no note of the passing from earth of one of its highest adornments. The death—if the term must be applied to one who can never die—of this largely-gifted and large-hearted man has carried deep grief into every circle, not alone of the kingdom, but of the world: the highest and the lowest of society alike feel they have lost a friend: one who not only ministered, and always rightly, to their intellectual enjoyments, but was, ever the firm yet genial advocate of the cause of God and man. The public newspapers have been filled with grateful tributes to his memory: his value, indeed, was not a recent discovery: in his case popularity was not postponed until the ear was deaf to the voice of the charmer; for more than a quarter of a century he was recognised as a foremost man of the age. His many works have delighted, and—what is of far greater moment—instructed millions; and the impress he has left on the page of literary history will be perpetuated for centuries to come—as long as the language endures in which his books are written: a language that is now read and spoken, by hundreds of millions, and which probably will be, at no very distant period, the common tongue of the half of human kind.

The tributes of the newspapers (those are the only ones that have as yet appeared) are so warm, so grateful, and so eloquent, that he who would add to them finds himself thoroughly forestalled.

They are but just to the author and the man; they fervently laud both; and it would be difficult to exaggerate, in praising either. His work on earth is done; but who shall dare to say "it is finished?"

"There is no death; what seems so is transition:  
This life of mortal breath  
Is but a suburb of the life Elysian,  
Whose portal we call Death!"

At least, he has bequeathed to mankind a legacy of which every human being will have undisputed right to a share: the good he did will be abundant and bountiful—for ever.

It may be questioned whether the prayer of the Church liturgy to be delivered from "sudden death," is a wise prayer; but, at all events, this great man had his warnings; he had obviously been prepared for the change that he knew might at any hour come. He was ready, we firmly believe. The words that have been uttered over his grave will never have been applied with more solemn truth: happy and to be envied are those of whom, when they rest from their labours, it may be said "their works do follow them!"

He died in harness, when his fame was in its zenith, before age had weakened power: and the "sudden death" may have been a merciful reward. No doubt he was another victim to long and hard head-work—an other proof that

"The brain o'erwrought,  
Preys on itself, and is consumed by thought."

But let us picture the two years and two months of the death-bed of Thomas Moore—the mind gone, or but glimmering now and then, in half-consciousness, when he dimly recognised his Bessie. Let us imagine Robert Southey, crawling along his library, taking down one book after another, in vain search for some long familiar passage, and sadly murmuring, as he pressed his thin and shaking hand to his early-wrinkled brow—"Memory! memory! where art thou gone?"

We may be thankful that such mournful destiny was not that of Charles Dickens.

They who live long must see link after link depart from the chain that binds them to earth-life. A month has barely passed since it was our duty to record the death of one of our brightest lights in Art: those who heard Charles Dickens pronounce a touching, and affectionate tribute to the memory of Daniel Maclise, little thought that ere the grass had sprung around the grave of the artist, another grave would be opened to receive the mortal remains of the great author—that the words in which he spoke of his departed friend would be so soon applied to the speaker.

And he is gone—in the zenith of his fame; when, according to human calculation, there was yet much for him to do—many years of toil to delight and to teach—one story "left untold;" but with reasonable expectation that the ore of the rich mind was not by the half exhausted.

It seems but yesterday—though it is more than forty years ago—since we first knew Charles Dickens, then a handsome lad gleaming intelligence in the byways of the Metropolis—taking in rapidly that he might, thereafter, lavishly give out. From his boyhood he had to provide for himself; and we speak almost within our own knowledge when we say that from the age of thirteen years, it was his happy destiny not to abstract from, but to augment, the income that supported his home. On both sides, his family lived by severe, though honourable, toil—the toil of the better classes, however, for Charles Dickens was born a gentleman; and if, until within a comparatively recent period, Dickens was not rich, there is no one of his "kith and kin" who cannot, to some extent, give the why and wherefore that it was so. He was never one who thought so much of his public, as to neglect his private duties; but his generousities were by no means so limited: if with him charity began at home, of a surety it did not end there. Not many weeks ago, a friend of ours saw a letter from Dickens to a young author who had offered an article to his "periodical;" it was returned as not altogether suited; but the letter enclosed a note for £10, with a delicate intimation that when he was prosperous enough to pay it, he might do so.

Such facts—a hundred such—will, no doubt, soon be known; why should they be hidden now? Example thus added to precept obtains weight and influence a hundredfold; it is seed that will fructify. It is well to love and honour any great man; how infinitely is the feeling enhanced, when the retrospect gladdens heart and mind—"By their fruits ye shall know them!"

Yes, it seems but yesterday, at his then residence in Doughty Street, we were present at the christening of his first-born child! What a full life it has been from that day to this, on which we write *in memoriam*!—since we were first startled by the humour and pathos of the pamphlet-book in green cover—Mr. Pickwick heralding a hundred characters, every one of which rises to memory as we write—every one of which was a creation of genius, to be classed to the end of time with those that have immortalised the creator!

No doubt the nation will be called upon to testify its homage for this great man, to discharge some portion of the debt that humanity, throughout earth, owes him; while America will not be refused its right to share in the record that gratitude will

place above his grave—be it where it may, in Westminster Abbey, where it ought to be, or in the obscure graveyard of some village church.\* It will be a place of pilgrimage, not alone to the existing generation, but to millions yet to come.

If we deplore his loss as that of a personal friend, we share the sentiment in common with the hundreds of thousands who never saw him; for it was the rare and very enviable destiny of the man to create in the minds of all who read his books, a feeling allied to affection.

And, perhaps, among all the peoples of the world there is not one who, when he mourns the loss of Charles Dickens, will not feel that he has lost a personal friend.

The sorrow for this affliction will be felt and expressed in all circles from the palace to the cottage: words of condolence have been uttered by the Queen; and there are few artisans and peasants who will not know they have lost an advocate and an ally. His sympathies were mainly, but by no means exclusively, with the humbler classes; he was ever on the side of all who suffered wrong—ever the enemy of those by whom it was inflicted. His satire—and he was often a keen satirist—was never personal, either as regarded himself or the vice and follies he assailed: of him may be truly said, what the poet said of Sheridan—in "the combat," his wit

"Never carried a heart-stain away on his flight."  
And it is no exaggeration to apply to Charles Dickens the line that was applied to William Shakespeare—

"He was not for an age, but for all time!"

S. C. HALL.

## SELECTED PICTURES.

## ON THE YORKSHIRE COAST.

J. B. Pyne, Painter. W. Chapman, Engraver.

THIS engraving is from a picture by an artist whose landscapes have long been held in good estimation, and may be ranked among the best works of their kind in the annual exhibitions of the Society of British Artists, in Suffolk Street, of which institution Mr. Pyne has for many years been a member, and for some time held the office of Vice-President. Originally intended for the legal profession, he served his time to an attorney, but at the expiration of the period of articleship, he quitted the law and entered upon the pursuit of Art, in which he soon acquired considerable reputation. The theory on which his practice is founded seems to be that adopted by Turner; his works being characterised by delicacy of treatment, especially in regard to atmospheric effects and aerial perspective. Hence, as a rule, his pictures are deficient in that power of contrasted colour which some think essential to good painting, and have the appearance of what is technically called "chalky." There is generally in them a preponderance of white, red, and blue, and yet these colours are always in agreeable harmony, and are kept down with so much skill as rarely to be individually obtrusive. The subject he usually selects are marine and lake-scenery, both at home and abroad. His 'View on the Yorkshire Coast' requires little or no description; it affords a good example of his ordinary treatment of such materials as rocks, and water, and sky, with a few figures to give animation to the scene.

\* Since this was written Charles Dickens has been buried in Westminster Abbey.





J. B. PYNE. PINXT

W. CHAPMAN. SCULPT

ON THE YORKSHIRE COAST.

LONDON. VIRTUE & CO





## ART IN CONTINENTAL STATES.

BRUSSELS.—M. Louis Gallais has received the commission to execute the decorations of the *Salle du Christ*, in the *Hôtel de Ville*.

LISBON.—A statue of Pedro IV., Emperor of Brazil and King of Portugal, who died in 1834, has been recently erected here: it is the work of a French sculptor, M. Charles Robert.

PARIS.—The *Académie des Beaux Arts* has elected M. Baudry a member in the place of the late M. Schnetz: he is a painter of historical and *genre* subjects; and, in 1850, when a young man, gained the "great prize of Rome," for his picture of 'Zenobia discovered on the banks of the Araxes.' In 1857 he obtained a medal of the first class.—The new Grand Opera House, or *Ecole Impériale de Musique*, is so remarkable a structure—being the most so of our era—that every striking incident in its progressive realisation becomes a subject of special interest and comment. One of these has recently occurred in the revelation, by removal of scaffolding and screens, of its great crowning groups of sculpture. Of these, one occupies each end of the front façade—standing out strongly against the sky—and respectively represents allegorical figures of Music and Poetry, draped, but with wings striking upwardly erect. These single figures are sustained at each side by two crouching nude female forms. The general effect of these compositions is bold and picturesque; but it is scarcely hypercritical to object to the chief figures being at once thoroughly draped and yet winged, while the sustaining figures are wholly nude, with wings so meagrely developed that they seem mortal—altogether of the earth, earthy. This causes an impression of incongruity. The third great group, that of Apollo with accessories, stands on the central pinnacle of the pediment which rises crowningly over the whole building. This is unquestionably fine; the form of the god bearing aloft with both arms the golden lyre is full of spirit. There is, however, one singularity in regard to these three groups, which must strike every beholder, and give rise to a very emphatic question. It is this—the front groups are golden, altogether golden; while the Apollo, with the exception of the lyre, is all deep, dull bronze. Why this discordance? It is assuredly unfortunate—a singular and unhappy conception. The question hence would arise, should the gold yield to the bronze, or bronze to the gold? One circumstance alone should, so it seems, decide the difficulty, and that is, that the golden group would give lightness, where it is much wanted, to the dark depth of the circular roof. The Apollo would, too, rise resplendently—to be so seen from every part of the circumference of Paris. The present solecism against taste cannot remain uncorrected—be it for light or shade.—The Fine Art division of the French Commission for the London Exhibition of 1871 has four presidents:—Painting, M. Meissonnier; Sculpture, M. Guillaume; Engraving, M. Gérôme; Architecture, M. Lofuel.—The commission, presided over by M. le Comte de Nieuwerkerke, superintendent of the Imperial museums, and the object of which was to classify all the objects contained in the "reserves" of the Louvre, has made its report, which will shortly be laid before the Emperor. The decision is to keep for the Louvre the most important of these works of Art, and to distribute the residue among the public edifices and museums throughout the provinces.—The Louvre has recently acquired a picture by Vermeer, or Vander Meer, of Delft, a rare master, and one not previously represented in the gallery; in fact, his works were scarcely known in France till a few years ago. The picture in question is entitled 'The Lace-maker.'

VIENNA.—A statue of Baron Solomon Rothschild, by Meixner, has been placed in the vestibule of the Vienna station of the Northern Railway, of which the baron was "founder."

YPRES.—M. Ferdinand Pauwels has been entrusted with the completion of the pictures which M. de Groux left unfinished in this town.

## FIXATIVE FOR THE DOWN OF LEPIDOPTERA.

We have good news for that large class of readers who take delight in entomology;—good news for "aurelian" clubs, for curators of museums, for travelling collectors, for all who love the rare beauty of the downy microscopic plumage of the most delicate of the tribes of air;—good news for country amateurs, and for those who strive to adorn their albums by a sort of nature-printing from the butterfly.

We are about to tell our readers how, at small expense, slight trouble, and with perfect certainty, they may render these fragile beauties proof against all ordinary casualties; how to treat the wing of a moth so that it shall be as durable as that of a bird; how to fix these tiny plumes in their sockets, and make a real butterfly as imperishable as an artificial flower.

Our readers may remember the great satisfaction with which we spoke, in a recent number, of the utility of "Rouget's fixative" in rendering chalk or crayon drawings permanent. A young lady of our acquaintance, herself not a contemptible simulator of nature with the pencil, had the happy thought of bathing a butterfly in the spray blown from the glass flask we described. The insect looked, for a few seconds, drenched and spoiled. After two or three minutes in the sun, the appearance of vapour had entirely disappeared. Not so the virtue of the process. The wings would bear rubbing between the thumb and finger, without losing a portion of their scales!

We conclude, but on this point we wait for the confirmation of experience, that the ravages of the mite will be checked by this invisible siliceous coating.

One very important advantage is at once apparent. The large space—to say nothing of the expense—occupied by glass cases for the preservation of *Lepidoptera*, may be saved by this process. We do not, of course, speak of cases mounted for display, but of the preservation of specimens for reference. This may now readily be done by means of books constructed of such leaves of cork as we have mentioned in another column, with slips of rather thicker cork cemented or sewn to the edges, and at the back, in which the insects may be arranged as soon as caught, like artificial flies in a fisherman's pocket-book. The value of this simplification in the mode of keeping specimens, especially in foreign countries, to the scientific entomologist, cannot easily be overrated.

There is no branch of natural history so popular as entomology; none so accessible to the poor man, and to the children of the poor man; none that is so generally, patiently, silently, and enjoyably pursued. People who are not interested in the subject are altogether unaware of the wide-spread dominance of this laudable passion. We cannot doubt that our announcement will carry joy to many a humble home, or that it will be the means of enriching our museums with thousands of specimens of these aerial plume-bearers, so difficult to preserve in the original freshness of their rainbow hues.

In offering so valuable a boon to the draughtsman, M. Rouget little thought how far he was superseding the labours of the artist, by giving permanence to the down of the butterfly.

One of the most important branches of physical research, is that which relates to the interdependence of the physical forces. The interdependence of the procedures of Art is no less striking and no less instructive. The discovery of a new colour, a new medium of application, a new process of discovery, in any of the wide-spread provinces of Art, may remove a stumbling block which has long prevented progress in a totally different direction. Thus, that which has hitherto proved to be impracticable, the introduction of *fresco*-painting into England, must have a chemical reason. More perfect knowledge of the intimate nature of the lime used in this country, and of the lime *lapilli*, and other materials employed by the artists of *buon fresco* in Italy, may relieve our atmosphere from a stigma, which may prove *non vero, ma ben trovato*.

## DECORATION OF ST. PAUL'S CATHEDRAL.

An appeal is being now made to the public to raise funds for the interior decoration of the cathedral church of the metropolis;—indeed, the word completion may be applied; for it is well-known that the original design of the great architect has never yet been fully carried out; while some attempts at ornament, such for instance as the painting of the dome by Sir James Thornhill, and the erection of the stone balustrade around the roof, were carried out in defiance of Sir Christopher Wren. The question was first brought forward in 1858, under the auspices of the late Dean Milman, the author of the "Annals of St. Paul's." The sum of £20,000 was then raised; £11,500 of which has been expended in warming the edifice, providing a second organ, and fitting the church for parochial service in the dome; and the remaining £8,500 in decoration; including several stained-glass windows, the gilding of certain features of the roof of the choir, of the railing of the whispering gallery, and of the external ball and cross, and the representation of St. Matthew in mosaic, on one of the spandrels of the dome.

It may be urged, as a reason for the need of public aid, that the shears and pruning knife of the ecclesiastical commissioners have abstracted all funds properly applicable to the due maintenance of the fabric, with the exception of the altogether inadequate sum of £1,100 a year. Still, it must be remembered that clergy and corporation were content with an unfinished church for 160 years before that commission came into play. That, however, is no reason for a continuance of the neglect. Let us complete St. Paul's; but let us do so in accordance with the designs of the immortal architect, as far as they can be ascertained.

It is no disparagement to the members of a liberal profession, which has recently produced some very noble works, to say, that there is no living architect who can claim that the mantle of Sir Christopher Wren has fallen upon his shoulders. Perhaps our best men have had their attention more particularly directed to Pointed architecture. At all events we feel sure that those most competent to form an opinion on the subject, will agree with us that we can only feel our way towards the appropriate decoration of the cathedral.

It follows from this view, that the filling of all the windows of St. Paul's with stained glass is the first step to be taken in order of time. It can hardly be disputed that this should be done, not only before any mosaic or other enrichment is placed upon the walls or roof; but before the general plan—at least in its details—of such decoration is decided on. No artist competent to the task would design a mural enrichment in ignorance of the light in which it had to be viewed. Take, for instance, such a case as that of the St. Matthew, now complete, on one of the spandrels of the dome. Its effect at the present moment, principally lighted as it is by the aperture at the top of the dome, is very different from what it would be, were all the body of the church aglow with tinted light. Indeed, it is unnecessary to urge the point, so absolutely certain is the fact that the effect of reflected light must depend, to an enormous extent, on the *media* through which that light is transmitted before it falls on the reflecting surface.

So much we hold to be certain. It may be a matter admitting some difference of opinion as to what principles should regulate the style of window to be adopted; but we can hardly be seriously opposed when we urge that this should be a *style*, and not a mixture of fancies. Take the case, for instance, of one wealthy city company, which will, we believe, subscribe a thousand pounds towards the beautifying of the structure. The Merchant Taylors' have preferred to subscribe to the general fund, rather than to make the donation of a separate window, from the truly patriotic, and truly citizen-like feeling, that they would rather aid the general service of the church, than perpetuate their own names as donors. This idea



should never be lost light of; whoever gives, or subscribes to windows, it should be not individual, but comprehensive, good taste that lights St. Paul's. None the less do we think that the name of the master of the company who proposes so worthy a donation, Edward Masterman, Esq., should be inscribed on the walls of the cathedral.

We confess to hold a strong opinion that it is rather the solemn style of the early mosaic windows, than the brilliant glitter of *cinquante* work, that should be adopted for this noble cathedral. Above all, we trust that the dull bastard tints of enamel will be avoided, and that the meretricious Art which tries to paint pictures on glass, as though they were transparent oil-paintings, instead of window jewellery, rich with a beauty of its own, which is not that of any other style of work, will be carefully eschewed.

Another point of, if possible, even more importance, is the necessity of subordinating all that is done to the maintenance of the grand, ruling idea of a Protestant cathedral. In this respect we speak with no little anxiety. Much of the money laid out since 1858 has been, according to the admission of Dean Milman himself, ill-spent. The inappropriate designs of Sir James Thornhill for instance, have been repainted, with the result of lowering the apparent height of the dome, and of confusing the architectural effect of the Corinthian pilasters beneath, causing them to appear to bend inwards. Our readers may refer to the dean's remarks on this subject in the "Annals of St. Paul's." The effect of too great brilliancy of colour and of gold in reducing the apparent height of the building must be carefully studied.

Again, there is a marked inconsistency between the alteration and the decoration already effected. The removal of the organ screen and organ, involving the opening of the choir to the nave, which is in accordance with the original design, has produced a grand basilica, fitted for the worship of a great people—in place of a series of chapels, to be visited by pilgrims, and each sanctified by a separate mass. The memorial pulpit, of which the size is more remarkable than any other quality, tells the same story. So does the new organ placed out of the choir. Yet in the most striking contrast to this restoration of that Protestant character which King James II. endeavoured to remove from the cathedral, we have in the very most conspicuous place in the whole church, a highly-coloured Munich picture of the Crucifixion, which, in the eyes of any but a Greek Catholic, differs only from a crucifix erected in a rood-loft by being more unavoidably and painfully conspicuous. That Romish symbol was twice removed from the old cathedral, amid the solemn joy of the citizens of London; for each time it was red with the blood, and lurid with the reflected glow of the fires of Smithfield. We have no doubt that the Drapers' Company—the donors of the window—had no Romanising intention; but it is highly desirable that this window should be removed to a less predominant position: it Papalises the entire cathedral.

We trust that the example of the Merchant Taylors' Company will be followed by the other ancient and worshipful guilds. The Drapers' and the Goldsmiths have made their offering. (We think, *apropos* of the windows, that no one can visit St. Martin's Church without coming to the conclusion that English glass, as there recently produced, is far finer than German work). But whether the companies present windows or money, let us not lose the occasion for giving to the decoration of St. Paul's an historic character worthy of the ancient freedom and long pre-eminence of the City of London. Let the arms of each city company be emblazoned on a separate light, together with the emblem or legend of the patron saint of the craft. We shall thus secure both originality and harmony of decoration; and, at a time when all that was once most honoured among us is being exposed to the destructive fury of innovation, we shall re-write an important chapter of the grandeur of our ancient capital on the stained windows of St. Paul's.

## MINOR TOPICS OF THE MONTH.

**INTERNATIONAL EXHIBITION OF 1871.**—Her Majesty's Commissioners have resolved to set aside one guinea out of every season ticket sold for three guineas through the Society of Arts, for the purchase of works of Art and Industry, out of the exhibition, the same to be circulated throughout the United Kingdom.

**BURLINGTON FINE ARTS CLUB.**—Too late in the month for us to find room for more than a few lines of congratulation, the Burlington Fine Arts Club has opened, at the rooms, 177, Piccadilly, an exhibition of objects of rare value and unusual interest. It is sufficient to mention one or two of the classes of Art-works which are illustrated, in order to show the importance of the collection. The Queen has graciously lent some exquisite original drawings by Raffaele and Michel Angelo: sketches by the same artists, in every degree of finish, from the roughest outline to the most elaborate detail, are exhibited by other fortunate proprietors. There is an easel-picture, attributed to Michel Angelo, of 'Cleopatra bitten by the Asp,' which has been most judiciously surrounded by drawings, engravings, and photographs, so selected as to throw much light on the loudly disputed question of the authenticity of the works in oil or distemper attributed to this master, four of which are now to be seen at the National Gallery and elsewhere in London. A *terracotta* is also attributed to Michel Angelo. There is a selection of the finest engravings of the noblest works of these two immortal masters. And last, but not least, is a large number of facsimile reproductions by the autotype process—a series not only of extraordinary value as illustrating the admirable mode in which certain works of Art can be thus multiplied, but also as showing the limits of photographic art, and proving that there are certain objects which mock the power of the sun to portray them. We hope to recur at greater length to this very important subject.

**UNIVERSITY COLLEGE.**—Some time since Mr. E. Armitage painted in the principal hall of this building a series of portraits, representing some of the earliest and most distinguished men associated with the University. He is now commissioned to add to these decorative works a series of portraits of living men also interested in the institution.

**INTERNATIONAL EXHIBITION, VIENNA.**—Austria is to follow in the steps of England and France. An imperial decree has been published sanctioning the opening of an International Industrial Exhibition in Vienna, in the spring of 1873. The same decree orders immediate notification of the fact to be made to governments abroad. Those who remember the Austrian Court at the Paris Exhibition will expect a grand display of works in Art-Industry by the manufacturers of the empire. It would be premature to speculate on the subject.

**M. VAN LERUW,** the distinguished professor of painting, at Antwerp, and one of the best and most popular among the many able artists of the Belgian school sent, it appears, a picture to the Royal Academy Exhibition, which picture was not rejected, but not hung. The artist, indignant at what he considered an insult, wrote a protest and printed it in the *Times*. The secretary, Mr. Knight, answers it by merely stating that the picture in question was received at Burlington House too late for consideration. The reason is sufficient;

one of the most stringent rules of the Royal Academy is not to accept any work sent after the days "fixed;" it is a necessary rule, and cannot be departed from. It is to be regretted that Mr. Knight did not so inform the painter; and thus have avoided a public appeal against what seemed discourtesy and injustice. The picture may now be seen at Mr. Myers, New Bond Street. It is a production of very great merit, and would have done credit to the exhibition. We hope next year ample amends will be made to M. Van Leruw.—Such is the view we took of this matter until M. Van Leruw printed in the *Times* a letter that puts it in a very different light. The picture was rejected by the council of the Royal Academy—of that there can be no doubt: it may be seen with the "D" (doubtful) marked in chalk on the back of the canvas. There is ample evidence it was delivered by the same carrier, and at the same time, as the two Belgian paintings by MM. Bource and Montgomery, which were hung. Mr. Knight's flippant reply to M. Van Leruw is unworthy of him, and not creditable to the Royal Academy. He writes of another picture that came too late; but M. Van Leruw sent no other—of course with that other a letter was sent: where is that letter? The whole affair is, to say the least, most unfortunate. The artist is, and has been for fifteen years, professor of painting in the Academy at Antwerp—one of the chiefs of a school that perhaps stands at the head of the schools of Europe. If on no other ground, he was entitled to respectful treatment: he did not receive it with regard either to the rejection of his one picture or the subsequent correspondence with the secretary of the Royal Academy of England. Moreover, the work referred to, 'Paul on the Sea-shore watching the Ship that bore away Virginia,' is a work of very great merit—ininitely better than the majority of pictures hung at the exhibition.

**SPANISH PICTURES.**—Mr. Wallis has, at his gallery in Pall Mall, some pictures by a young Spanish artist, Mariano Fortuny, of Madrid, which are of a very remarkable character. One, an oil-painting, represents 'A Wedding in the Cathedral of Madrid': it is not a large canvas, but is full of material, worked out with amazing brilliancy of colour and wonderful expression of character. The principal group shows the bride, her ladies, and the friends of the "contracting parties." Seated at a table at a short distance from them is a notary, perhaps, or some other legal officer, witnessing the signature of the bridegroom to a document. On the right, seated on a bench, are a lady and gentleman somewhat advanced in years; and, behind these, is a row of spectators, also seated. It would take more space than we can afford, to offer a detailed description of all the canvas shows, and quite as much were we to expatiate on the manner in which the whole is realised: all is worked out with the degree of minuteness we are accustomed to see in a "bit" by Meissonnier, and yet without manifestation of labour. There are portions of the composition treated in a way not agreeable to our English taste; but we presume they are according to Spanish manners: the *Art* of the picture, however, is such as we rarely see. The present owner, a Madame Cassin, is stated to have given no less a sum than £2,800 for it. The other oil-painting is called 'The Snake-charmer': in its way it is almost as great a work as the preceding—quite so in colour and character. It



belongs, we believe, to Messrs. Goupil and Co., of Paris, who paid a very large price for it. Then there is, by the same artist, a large water-colour drawing, 'The Carpet Merchant,' a scene in Turkey: if we remark of it, that Mr. J. F. Lewis, R.A., must look to his laurels, we need say no more. Certain it is that Señor Fortuny appears even thus early in his career to have made himself famous. These works have been exhibited in Paris, where they attracted universal attention from artists and connoisseurs. It was while examining them that Mr. Mundler, whose death is recorded on a preceding page, was attacked by the fit which terminated his life.

**DESPISED BENEFACTORS TO THE NATIONAL GALLERY.**—There are some names which it is disagreeable to write. We could wish that our institutions were such as to allow them to be served like that of Erostratus, that early assailant of Art, who burnt the Temple of Diana in order to become famous, and was justly recompensed by a decree that no one should utter the ill-omened name. But the person who is, as we write, the First Commissioner of Public Works, has indulged the House of Commons by a sneer at those who have made bequests to the nation. That individual can conceive of no other motive for so very uncommercial a proceeding except a paltry vanity, and a desire to make themselves famous or notorious at the expense of others: no doubt the remark was made from experience. It is held to be beyond the limits of fair fight to attribute motives; but when men not only put on a cap which they think fits them, but tie it very tightly under their chin, other men are apt to look on with considerable satisfaction and amusement. We confess to being among these old-fashioned people who believe in old-fashioned virtues. To buy cheap and sell dear is not, in our ignorant view, the one great law of social life. We believe that there is, even in the House of Commons, a strong feeling against the constant outrages that this session has seen committed on public decency. This feeling has taken voice in the speeches of some distinguished members. It has taken even more suggestive form in the votes, or in the absence from voting of others. The quiet proposal to swindle the ghost of Turner by ignoring his bequest, and violating its condition, is a form of repudiation never before submitted to an English assembly. It is time that public condemnation of such a mode of showing gratitude to public benefactors should be no longer implied, but expressed. In those earlier times, of which some persons "willingly are ignorant," it would have been held as a good omen, that a man who had used to the uttermost the transient power which Fortune threw within his clutch to injure the living, should yet further tempt Fate by reviling the dead: *Quem deus vult perdere, &c.*

Mr. W. J. LINTON, one of our most eminent wood-engravers, has been recently elected an associate of the National Academy of Design in New York: he is at present in America.

**THE WELLINGTON MONUMENT.**—The Marquis of Lansdowne, in answer to Earl Cadogan, promises shortly to lay before the House of Lords the correspondence which has taken place between Government and the artist of this work. The public, we believe, cares nothing for the correspondence, which can only show mismanagement somewhere: what we do require, and what we ought long since to have had, is the completion of the monu-

ment. The whole affair is to us as unintelligible as it is an insult to the memory of the hero whom England delighted and desired to honour, whether living or dead.

**THE CRYSTAL PALACE.**—We understand that the directors have made arrangements for an Exhibition of Church Furniture, and other objects of Ecclesiastical Art. It will be held in the tropical end of the Palace, and is to continue open for a week, commencing on the 16th of the present month, and terminating on the 22nd. The exhibitors will be divided into two sections—manufacturers and amateurs: and ladies are eligible to compete in all classes. Prizes, varying from £15 to £1, will be offered for the best floral and other devices and designs for church decoration on festival occasions.

**STATUE OF SIR WILLIAM DE LA POLE.**—Mr. W. D. Keyworth, the sculptor, has just completed a marble statue of Sir William de la Pole, which is to be placed in the new Town-hall at Kingston-upon-Hull. This great and patriotic merchant, who was made a knight-banneret in the field, by King Edward, has been represented by Mr. Keyworth in the court attire of the day, with pointed shoes, tight hose, short doublet bordered with fur, and that curious belt, slipping almost over the loins, which bore a dagger with the handle falling downwards. The statue, larger than life, is executed in Sicilian marble. It is, of course, impossible to speak with precision, from the too close view that alone can be obtained in the artist's studio, of the effect which will be produced by the statue when placed in its destined position. But Mr. Keyworth is fully aware of the vital importance of position, lighting, and points of approach, and appears to have proportioned the boldness of execution, and elaboration of finish, of the marble, to the requirements of the town-hall. It seems to us to be spirited and true to nature; and if its effect, when erected at Hull, be as good as that of its elder brother—the statue of Andrew Marvel, erected a year or two ago in the same town—our Yorkshire friends will have occasion to plume themselves on a very good ideal representative of the ennobled merchant. The statue is unpolished, but treated with a dead mat finish that prevents any slight veins from becoming distinctly visible, and which is appropriate to the size of the figure, and to the distance whence it is, we understand, intended that it shall be visible.

**ART UNDERGROUND.**—So quietly, that not even "our own correspondent" had notice of the fact, the Metropolitan district railway has opened to public traffic three additional links of its iron girdle. Descending into Hades close by Westminster Bridge, and catching, as you go, a fine view of the noble façade of Somerset House, flanked by the tower of St. Dunstan's Church, and that of the new Record Office, a minute or two of transit through the dark brings you to Charing Cross Station, protected by high-springing girder arches. Another dive, and you meet an entirely new style of—we do not know what to call it—building, at the base of the Temple. Bright green columns, with capitals, the like of which no man ever saw before—or we trust ever will see again—rising in a perfect grove, bear heavy brick vaults, not adorned by visible tie bars. When will men without the education of architects become aware of the proper limits of their own capacity? Why should engineering works, as a rule, be hideous? We know of no excuse. Nine times out of

ten it is an unfortunate attempt to apply ornament that makes what may be structurally true, aesthetically false. A third length of tunnel, and you come out under the heavy girders of the Blackfriars Railway Bridge, for the picturesque or unpicturesque character of which the Metropolitan Railway authorities are not responsible. But they are responsible—and we wish that the responsibility were something more than a word—for the hideous bridge: a bright green girder, supporting a heavy panelled brick wall—a combination as painful to the mechanic as to the artist—which defines the present limit of their domain. Beyond and above this frightful eyesore the glorious dome of St. Paul's rises in solitary majesty. The contrast between the work of the architect of the seventeenth century, and the builder of the nineteenth century is more cruelly pointed than any words can describe.

**SUPPORT OF ART BY THE CITY COMPANIES.**—Some little time back it was announced that the Merchant Taylors' Company had subscribed fifty guineas towards the memorial to the late Earl of Derby. We now hear that the Grocers' Company have capped their brother guild by subscribing £100. We congratulate the ancient City companies on so honourable an emulation, and we hope to see another example of it in the list of subscriptions to the decoration of St. Paul's—a window from the Drapers', a window from the Goldsmiths', a thousand pounds from the Merchant Taylors', and the Grocers' cap them again with the addition of a couple of thousand! There is a promise that the liberal soul shall be made fat. May the shadow of the old guilds never be less!

Mr. WARBURTON, of New Burlington Street, has published a series of cards (photographic), containing "proverbs" from Shakspeare, each card having a portrait of the bard. The passages are judiciously selected: the wisdom of the poet is thus agreeably impressed on the mind. Such quotations cannot be made too often. The cards are intended for albums, for which they are well suited: though the type is minute, it is clear; and there are larger cards for larger books. The series, when completed, will be a pleasant accession to the drawing-room table of the refined and intellectual.

**PHOTOGRAPHS OF ROME.**—Mr. Parker, of Oxford, has exhibited in the German Gallery, New Bond Street, a series of photographs of Rome, in number not less than 2,000; the results of great industry, perseverance, and beneficial expenditure of time. They are of varied excellence as photographs, but that is of comparatively small moment; they bring us into intimate acquaintance with all the principal objects of interest in "the Eternal City," ancient and comparatively modern, and cannot fail to gratify and instruct those by whom it has been, or has not been, visited. There are few men living to whom archaeologists, antiquaries, and architects, owe more than they owe to Mr. Parker: for nearly half-a-century he has been working for them; he has lived to see the fruits of his labours in all the Art-branches he has laboured to advance. This last contribution to the wealth of the kingdom (it is no exaggeration so to describe it) is, it may be, his greatest and best; for here he has succeeded in giving a large source of delight, not only to the professions, but the public. We shall probably return to this subject, for it is one of too great interest to be dismissed in a paragraph.



## REVIEWS.

A CRITICAL AND COMMERCIAL DICTIONARY OF THE WORKS OF PAINTERS. By FREDERICK P. SEGUIER, Picture-restorer in Ordinary to the Queen. Published by LONGMANS.

THE title-page of this "dictionary" states that it comprises "8,550 sale-notes of pictures; and 980 original notes on the subjects and styles of various artists who have painted in the schools of Europe between the years 1250 and 1850." So far as British Art is concerned, we wish Mr. Seguer had brought his sale-notes down to as near the present year as might have been possible: in all probability he considered that this would have made his book too voluminous; yet in its present state it is comparatively worthless to the majority of collectors, because it is only after the date at which he leaves off, that picture-collecting has grown into the enormous proportions it has now reached; and this, not so much by imperceptible degrees, but almost at a single bound. Suppose, for example, that we desired to know what a picture by Turner has realised at a sale, we look in vain for it in this "Dictionary;" or how the works of W. Müller have risen in value from tens to hundreds of pounds; or how the drawings of Copley Fielding and David Cox now realise ten or twenty times more than the artists were originally paid for them.

To buyers of the works of the old masters, and of British painters who died prior to 1850, Mr. Seguer's compilation will be found useful, but only as indicating the prices paid when pictures were comparatively little sought after. Still he deserves credit for the pains bestowed on the collecting and arrangement of his materials. His criticisms on the styles of the various artists are well-condensed and judicious.

We hope he may be tempted to consult the priced catalogues of Messrs. Christie and Co., and others, from 1850 downwards, in order to complete a "narrative" which would then be invaluable as a book of reference, as well as a curiosity in the way of fluctuating prices.

PICTURESQUE DESIGNS FOR MANSIONS, VILLAS, LODGES, &c., &c. With Decorations, Internal and External, suitable to each Style. Illustrated by about Five Hundred Original Engravings. By C. J. RICHARDSON, Architect. Author of "Old English Mansions," &c. Published by ATCHLEY & Co.

Though no reference appears to be made to the fact, the foundation of this book originally was laid by its author, a year or two since, in the pages of the *Art-Journal*, in a series of papers written and illustrated by Mr. Richardson. The plan, however, has undergone vast modifications and extension, and the structure now covers a very wide area. It is a work adapted more to the unprofessional builder than to the architect, who is certain to have his own idea of the picturesque; and its greatest utility, we apprehend, will be to assist the former, or rather persons who desire to build, with some ideas about the matter. In other words, it will serve to guide them in their instructions to the architect as to the kind of building to be erected; the numerous illustrations of all kinds introduced into the volume serving as examples to be carried out in their integrity, or with such alterations as circumstances may demand. The introduction, and the comments which accompany each design, supply much valuable advice and information upon important matters connected with the subject Mr. Richardson has taken in hand. As one of the oldest members of the profession, and an architect of great experience, he may justly claim to speak with authority.

THE ROYAL ACADEMY EXHIBITION OF PICTURES, 1870, CRITICALLY DESCRIBED. By A. GUTHRIE. Published by G. ROUTLEDGE AND SONS.

This work is the production of a writer more clever at description than criticism; he has much to learn with regard to the latter before

his opinions can carry weight. A walk through the galleries of the Academy, and jotting down a few notes about the most attractive-looking pictures, are not sufficient to constitute the qualifications of a critic: much more than these are needful, in a close study of the artist's motives, in a right appreciation of what he has striven for, and in a proper estimate of the manner in which he has accomplished his labours, or fallen short of his object. Mr. Guthrie may obtain these by experience; he has not yet obtained them. If he again venture before the public in his present character, we advise him by all means to refrain from the use of such terms as "stagey," "coming down," with reference to the payment of money, "fruity," and similar inelegancies; such words would mar any writing. We notice also some inaccuracies in the orthography of names:—J. A. Hart, instead of S. A. Hart; H. O'Neill, for H. O. Neil. The pamphlet is not without merit, but it is a needless and useless publication; every journal of the day has contained descriptive critiques more detailed, and more the result of knowledge and experience. When Mr. Ruskin wrote a work of this kind he was listened to as he ought to have been; his works had weight and influence: it is far otherwise with Mr. Guthrie.

ALPINE FLOWERS FOR ENGLISH GARDENS. By W. ROBINSON, F.L.S., Author of "The Parks, Promenades, and Gardens of Paris." With Numerous Illustrations. Published by JOHN MURRAY.

The late spring of 1870 welcomed the holiday of Easter by the bursting of its buds. Excepting in sheltered and warm situations, the hedgerows remained as bare during the first week of April as they were at the close of February. The long continuance of east wind, setting in too early to nip the vegetation, has in most parts of England arrested its growth, and Lent closed with the late, but golden, promise of a fertile summer.

With the opening leaves awakens, in many an English bosom, the eminently English passion for flowers. Not that we are absolutely deprived of the presence of these living gems during any season of the year. The hot-house and the conservatory may be bright, while the external world is dull and frost-bound. But the love, not only of the presence, but of the culture, of flowers, can only be indulged, by any but the most fortunate, when sun and shower foster the responsive life of the garden.

For all who love flowers for their own sake, and gardens for the sake of flowers, Mr. Robinson has prepared a very welcome gift. His "Alpine Flowers for English Gardens" is a work deserving the warmest commendation. Not without its faults—the faults of a young but very promising writer—the book possesses sterling merits of a high order. It is written in a spirit which blends enthusiasm with common sense. It contains a large amount of definite, well-arranged, information. It advocates a distinct object, and one which is in every way worthy of attention. Its language, while, like that of nine-tenths of the literature of the day, it betrays the absence of direct literary training, is clear and unaffected, and often sparkles with the native beauty of the theme. Beyond all this is a merit which is, to a great extent, peculiar to the writer.

It is a great fault for a book to be unreadable. This fault in many cases brings its own retribution: the penalty is visited upon the proper head, that of the author. The book, in short, is not read. In other cases, however, we are compelled to read pages the perusal of which is a constant mortification to the literary taste. The information which they contain is such that we desire to obtain it, but we do so with discomfort. We pursue knowledge under difficulties. We plough through involved, confused, or affected pages for the sake of the few grains of truth which the author clumsily contributes to the common stock. In other cases the evil that afflicts us is pedantry. Now we think few will be disposed to deny that of all works which

make a naturally attractive subject unattractive by the manner of treatment, English works on botany are among the most successful in this bad excellence. The glow and lustre of the flower is painfully excluded from the crabbéd pages of the "Hortus." The colour of the flower, that quality which first catches the eye, and which last lingers on the memory, is systematically left unnoticed in botanical books. It is true that, as a variable characteristic, it has not the systematic value of those structural details which denote tribe and genus, but its omission seems to be the very *redoubt* of *absurdum* of system. Botanic writers, in fact, seem often to have no real love of flowers. They differ from the florist as the anatomist differs from the painter.

We therefore hail a work treating intelligently of plants, which is written in picturesque and popular language. Men and women—yes, and boys and girls—innocent of acquaintance with either Linnæus or Jussieu, can derive both instruction and delight from the pages of "Alpine Flowers." The habit of the botanist, indeed, is occasionally betrayed by the evident assumption that the name of a plant (generic and specific) conveys to the reader a distinct idea. In ninety-nine cases out of a hundred this is not the case. Mr. Robinson would have made a very charming volume still more welcome to most of his readers, if he had added a word or two of descriptive portraiture to each Latin name. It would be easy to remedy a defect which springs merely from the fact of his considering his readers to be as well-informed as himself. Thus illustrated by the pen, "Alpine Flowers" will hardly fail to become as familiar a favourite in the boudoir as we trust to see the bright forms of which the volume treats become in the garden itself.

The object of the work is to show that the exquisite flowers of Alpine countries can be grown with care in English gardens. The beauty and vividness of colour of mountain flowers have long been remarked. For the most part, the plants which produce them are of hardy growth. It is only necessary to know the flowers, and to bear in mind the special home and habit of each, to enable the cottage gardener to clothe his modest flower-beds with a wealth of blossom that shall vie with the costly exotic luxuriance of the most highly kept conservatory.

Mr. Robinson first devotes seventy-seven pages to the general consideration of the culture of Alpine Flowers, in which he gives some admirable advice as to the ordinary abomination that people term rock-work. Then he tells us of a little tour in the Alps, written from the point of view of—well, we will not say the botanist,—but the tasteful and educated florist. Two hundred and forty-three pages are devoted to the description of species and varieties of Alpine flowers, alphabetically arranged. We then find a series of very valuable lists; one of Alpine plants which ought to be grown in every nursery, one of drooping plants for rock-work, one of plants that will live in cities, and so on for an exhaustive practical classification of the interesting subject of the work.

EDERLINE. A Legend of Thornecliffe. In Verse, by G. J. P. With Illustrations after Etchings by E. A. S. Published by HATCHARD.

The labour bestowed on this volume has certainly not produced a corresponding value either in the poem or the pictures: the former is commonplace; the latter are very far below mediocrity, and are, it may be presumed, etchings, which form a border to the poetry; this also appears to have been engraved on the plate, and all printed together in ink of a red and colour. The effect is by no means satisfactory; and if we examine the designs and the drawing, with the exception, perhaps, of the floral borders, they evidence an unpractised hand, and an ignorance of even the elementary principles of composition. The artist, whoever he or she may be, has much to learn before another appearance in public with any hope of success.



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## BRITISH

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PREPARED FROM RICE.

### TESTIMONIALS.

From **EDWIN LANKESTER, M.D., F.R.S.**,  
Medical Officer of Health, St. James's, Westminster, &c. &c.

"Rice-Flour is Corn-Flour, and I regard this preparation of Messrs. Colman's as superior to anything of the kind now before the public."

From **ARTHUR HILL HASSALL, M.D.**,

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From **SHERIDAN MUSPRATT, M.D., &c.**,

Professor at the Liverpool College of Chemistry.

"I can highly recommend it as a palatable and very digestible and nutritious food."

The English word corn is derived from the Saxon or German word *corn*, and originally meant any round, small, hard body, like a seed; but is now generally employed to designate all the seeds used in making bread or cakes, such as wheat, oats, maize, barley, rye, rice, &c. In the most limited application of this term we find it used simply in connection with the particular grain which forms the staple breadstuff of the people. For example, in Scotland and Ireland, corn, in popular parlance, means the grain of the oat; in the United States the term is applied to maize seed; while in England, wheat, barley, and oats are collectively called corn.

Flour made from corn contains far more nutritious matter than is present in any equal weight of any kind of flesh, fowl, or fish. In 100 parts of lean beef or mutton there are 74 parts of water, whilst 100 parts of rice-flour contain only 13 or 14 parts of water. Indeed, it is pretty certain that a large proportion of the 26 per cent. of dry matter found in meat is indigestible, whilst there is good reason to believe that every particle of properly prepared rice farina is capable of being assimilated by animals.

As an article of food, RICE—the food of three hundred millions (300,000,000) of people—possesses advantages over the other cereal grains. It is richer in the fat-forming elements of nutrition; it is easily digested, and is the least heating of the farinaceous foods. The recent remarkable advances in animal physiology have led us to regard the fat-formers (non-nitrogenous matters) as the most important of the food principles. Now RICE CORN contains a larger proportion of fat-forming materials than any other grain, and therefore, in the present condition of physiological science, it must be assigned the highest place amongst the farinaceous foods.

In Dr. Cameron's *Lectures on the Preservation of Health*, the composition of Rice is given as follows:—

Water	...	...	...	...	24.00
Fat-formers	...	...	...	...	1.00
Fat-formers	...	...	...	...	30.00
Woody Fibre	...	...	...	...	1.00
Ash	...	...	...	...	1.00

No food is more easily digestible than RICE; this has been established by the strictest scientific evidence.

Dr. Beaumont drew up a table showing the relative degrees of digestibility possessed by various kinds of food. At the very head of this list he places RICE, the digestion of which occupies only one hour. We extract the following from Dr. Beaumont's table:—

#### TIME OCCUPIED IN THE DIGESTION OF FOODS.

Food.	Preparation.	Hours.	Mins.
Rice	boiled	1	0
Eggs	...	1	30
Lean raw meat	...	3	0
Fresh mutton	boiled	3	0
Wheat bread	...	3	15
Pork steak	...	3	15
Duck, domestic	roasted	4	0
Cabbage	boiled	4	30
Pork, fat and lean	roasted	5	15

The structure of the RICE seed is very delicate, and the flour which it contains is remarkable for its fineness and beauty of colour. No grain admits of being reduced to so fine a state of division as RICE, and hence this corn is the best adapted for the preparation of an easily digestible and highly-nutritious Corn-Flour.

For years past J. & J. Colman have been engaged in experiments having for their object the production of a Corn-Flour superior to any kind at present offered to the British public, and they have succeeded in producing one which fully answers their expectations and wishes—from RICE. The crude matters which exist in every description of corn, and of which portions are allowed to remain in ordinary flour, are carefully eliminated from their Corn-Flour.

They therefore strongly recommend it as a most suitable food for persons suffering from the various forms of dyspepsia, or from feeble digestive powers. No other farinaceous aliment is so easily digested, and it may be partaken of late at night, so little does its assimilation to the body interfere with the faculty of sleep.

Colman's British Corn-Flour is superior to ordinary preparations as a food for invalids, delicate persons, and children; and possesses great advantages over arrowroot, tapioca, and various other amyloseous foods.

Corn-Flours prepared from wheat, maize, or Indian corn, and other grains rich in nitrogen, contain a large proportion of gluten and albumen—substances difficult of digestion. Flour made from wheat, oats, or maize,

consists essentially of gluten and starch, but if the greater part of the starch were removed, the highly glutinous residue would be, if made into bread, tough, unpalatable, and difficult of digestion. Colman's British Corn-Flour contains less gluten than is found in the other kinds of Corn-Flour, and therefore the preparations of it are lighter and more digestible, which, as already shown, they are non-irritating, and are abundantly nutritious.

Arrowroot, sago, and tapioca are frequently used as a substitute for Corn-Flour because they are so easily digested, owing to their lightness, their mildness, and their freedom from gluten, and other nitrogenous matters. But these substances are not perfect food. They cannot form lean flesh, or muscle, nerve, brain, or bone. They are only convertible into fat, and are used for the purpose of maintaining the internal heat of the body. An animal would soon perish from starvation if fed only on arrowroot, sago, or tapioca.

In its properties, Colman's British Corn-Flour may be regarded as intermediate between the ordinary breadstuffs of Great Britain and the delicate food starches—arrowroot, &c. It resembles the breadstuffs in containing nitrogenous matters, which are capable of nourishing every part of the body. On the other hand, it is like arrowroot—light, soluble, and easy of digestion. Colman's British Corn-Flour combines in itself all the valuable nutritive properties of the farinaceous bodies, whilst it is altogether free from the dietetic defects which distinguish these two great classes of food. In no other perfect vegetable food is there so large a portion of actual nutriment; in no other are the alimental principles in a state so favourable for easy digestion. It has the advantage of being equally suitable for the diet of the strong and healthy, and for that of the weak and sick. It may be used by the very old, and the very young; and it will be found as great a favourite in the dining-room as in the nursery.

J. & J. Colman have received from medical and scientific men, as well as from many others who have practically tested the truth of the above statement, the strongest expressions of approval; they have, therefore, the greatest confidence in recommending to the public their **BRITISH CORN-FLOUR**.

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